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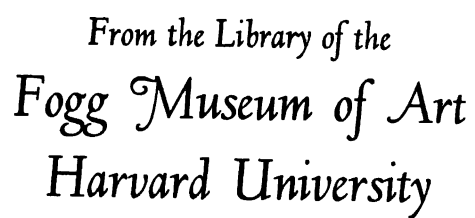
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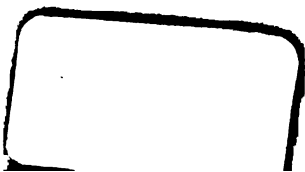
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VOL. 10, No. 1

NOVEMBER, 1918

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# THE AMERICAN MAGAZINE OF ART

"ART AND PROGRESS"

Wood Engraving in America

BY GEORGE HOWES WHITTLE

Contemporary Japanese Art

BY BLANCHE MARIE D'HARCOURT

Pottery Making

BY CHARLES F. BINNS

Frederic Crowninshield

BY FLORENCE N. LEVY

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

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WASHINGTON, D. C.

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**A Critical Essay and an Iconography**

BY

**A. E. GALLATIN**

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our boys come, nerve-racked, tense, exhausted by their sleepless vigil and harassed with tragic memories.

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## *What is the American Federation of Arts?*

It is the National Art Organization of America.

## *Is it really National?*

Yes, it has affiliated with it as chapters, 228 organizations from Maine to California, from Minnesota to Texas, besides a large individual membership, amounting to several thousand which is no less widespread.

## *What are its objects?*

To unite in closer fellowship all who are working in this field; to furnish a channel for the expression of public opinion in matters pertaining to art in order that better legislation may be secured and a better standard upheld, and to increase and diffuse knowledge and appreciation of art for the advancement of art and the benefit of the people.

## *How does it unite in closer fellowship workers in the field of Art?*

(1) By uniting their aims; (2) by bringing their representatives together once a year in a Convention; (3) by serving as a general clearing house for all.

## *How can it serve as a channel for the expression of Public Opinion?*

By securing such expression from its widespread membership of organizations and individuals.

## *Has it ever rendered service in this capacity?*

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trated with stereopticon slides. Publishes a monthly magazine, *THE AMERICAN MAGAZINE OF ART*, and *The American Art Annual*, a comprehensive directory of Art.

## *When was it organized?*

In 1909—at a Convention held in Washington.

## *By whom?*

Representatives of the leading Art Organizations such as the American Institute of Architects, National Academy of Design, National Sculpture Society and The Washington Society, called by the American Academy of Art, among the regents of which, were, at that time, Elihu Root, F. D. Millet, J. Pierpont Morgan, Charles M. Ffoulke, Charles L. Hutchinson and Robert Bacon.

## *Why?*

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# THE AMERICAN MAGAZINE OF ART

"Art and Progress"

NOVEMBER, 1918

## TABLE OF CONTENTS

"KNITTING FOR THE SOLDIERS," AN OIL PAINTING BY J. ALDEN WEIR.....	Frontispiece
WOOD ENGRAVING IN AMERICA, BY GEORGE HOWES WHITTLE <i>Seven illustrations</i>	3
PUBLIC LIBRARY NEW YORK, A PAINTING BY C. C. COOPER.....	11
CONTEMPORARY JAPANESE ART, AS SHOWN IN THE ANNUAL ARTS EXHIBITION AT TOKYO.. BY BLANCHE MARIE D'HARCOURT <i>Six illustrations</i>	12
MUSIC FOR THE PEOPLE, AN INTERESTING EXPERIMENT TRIED AT NEWPORT..... BY MRS. GEORGE PEABODY EUSTIS	17
POTTERY MAKING, AS A FIELD FOR PERSONAL ENTERPRISE, BY CHARLES F. BINNS	18
THROUGH THE TREES, A PAINTING BY H. BOLTON JONES	23
FREDERIC CROWNSHIELD..... BY FLORENCE N. LEVY <i>One illustration</i>	24
SIR GALAHAD, A WORK IN SCULPTURE BY ERNEST WISE KEYSER.....	26
MUSEUM WAR SERVICE.....	27
EDITORIAL: A COUNTRY TO DIE FOR!.....	28
NOTES	
NEWS ITEMS	
BULLETIN	

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**KNITTING FOR THE SOLDIERS**

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THE  
AMERICAN MAGAZINE OF ART  
VOLUME X      NOVEMBER, 1918      NUMBER 1



ENGRAVED BY TIMOTHY COLE AFTER FORTUNY

## WOOD ENGRAVING IN AMERICA

BY GEORGE HOWES WHITTLE

**T**HAT phase of the art of wood engraving in this country known as the "New School" was sufficiently developed in its distinctive features as to command recognition about 1877.

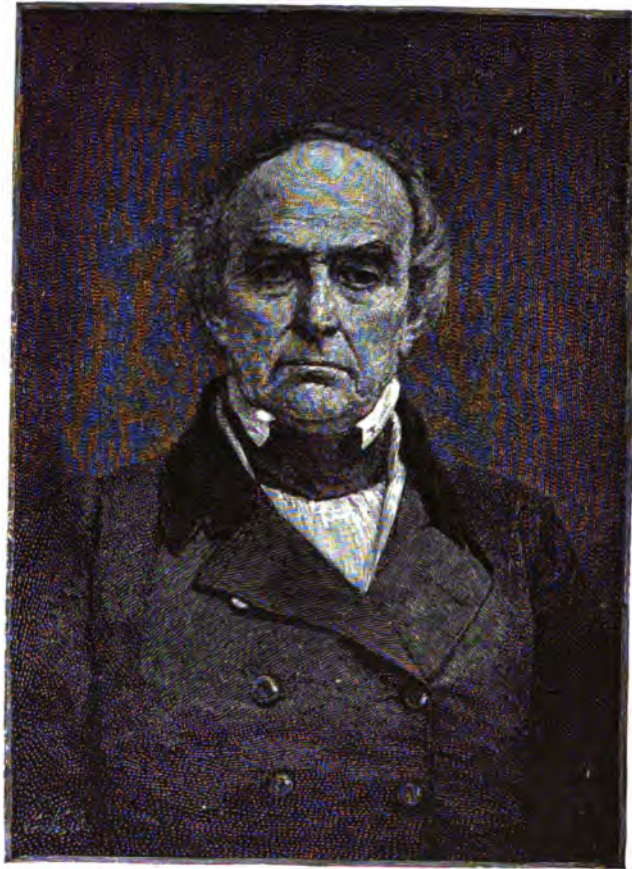
William M. Laffan, in his introduction to the portfolio of the Society of American Wood Engravers, published under the auspices of Messrs. Harper and Brothers in 1887, wrote as follows:

"Since illustration became so prominent a feature of our higher periodicals there has been a more marked progress in engraving upon wood than in any other branch of art practiced in our country. It has achieved a character more original and pronounced and more nearly national than any other. That is to say, an engraving made in America is not to be mistaken for one that has been produced elsewhere; while a painting or an etching made by an American

artist does not present qualities essentially different from the works of European origin, the work of the American wood engraver has a distinction that is original with itself."

Some engravers, carried away perhaps by their intimate association with the painter fraternity and a somewhat callow enthusiasm, assumed the title of "Painter-Engravers" on the ground that they painted a little and sometimes engraved their own brush compositions. The term might be applied more appropriately—if at all—to every prominent engraver of the school, for what especially distinguished the work of the new movement from previous practice was an insight into the special qualities of the painter's art and power to suggest or interpret its color and technique.

But wood engraving is an illustrative art and not primarily connected with painting.



DANIEL WEBSTER

ENGRAVED BY GUSTAV KRUELL

Its chief function is to reproduce the design of the illustrator and to be the intermediary between him and the public through the printing-press. Although the presentation of the world's masterpieces, both in painting and sculpture, during the past forty or so years was ever increasing in quantity and greatly adding to the interest of pictorial publications, the illustrator's phase of art is obviously the most important in connection with popular periodicals. If then we say that painter quality is the distinguishing feature of the new school we must look for a change in the character of the illustrator's productions, and we shall find there an abandonment of a certain hitherto generally accepted technique in favor of one more painter-like and elastic.

To attempt an enquiry into the thousand and one threads in the evolution of art

leading to the changes in question, would be to lock one up in a labyrinth. Enough perhaps to say that the revolution in painting in Europe, especially in France, was strongly influencing our young students, who now began to choose Paris as the Mecca of their dreams, instead of Munich and Düsseldorf as formerly. These young men returning home directed much of their attention to illustration, as affording a more certain livelihood than the sale of paintings, and gave to their drawings the quality of the painter's brush rather than the older accepted character of line drawing on the wood.

Not to enlarge at this moment upon an important factor, without which the innovations referred to would have been impossible, it is enough to say that the application of photography to the trans-

ference of the artist's original drawing or painting to the surface of the wood block gave him a choice of mediums, as oil, wash, gouache, pencil, charcoal or what not, and also afforded more freedom in handling owing to the increase in space over that

worked with the same end in view. This tendency, however, is more observable in book illustration than in the large subjects for weekly and other popular periodicals. As the traditions of wood engraving in this country from the time of Alexander



AFTER THE BATH

ENGRAVED BY W. J. LINTON

allowed by the small wood block. All this tended to individuality and variety of expression.

The late S. R. Koehler, in his memoir of Frederick Juengling, referred rather vaguely to a certain European origin of the new movement in wood engraving here. We do not know what he had directly in mind, but we do know that the principle of autographic reproduction was closely observed in some of the English work. The Dalziel Brothers of London, during their remarkable life work of fifty years, furthered this idea, and other independent engravers

Anderson are purely English, and a steady stream of English engravers flowed to America, it is natural that the same characteristics should be observable in the art of both countries.

The Victorian period was rich in beautifully illustrated and printed books, but the generation has almost passed away that remembers the work of Sir John Gilbert, John Leech, Charles Keene, Frederick Walker, George Cruikshank, Sir John Tenniel, Richard Doyle (we enumerate at random), Sir John E. Millais, D. G. Rossetti, Birket Foster, Frederick Sandys,





ENGRAVED BY TIMOTHY COLE AFTER CARRIÈRE

G. J. Pinwell, George Du Maurier, Hablot K. Browne (Phiz) and a host of other brilliant men who were engaged in illustration. Early editions, containing their work, of Thackeray, Dickens, Tennyson, Longfellow, etc., must now be sought for on the shelves of collectors or dug out of the tombs of libraries. It seems of little service to mention the engravers, so completely are they forgotten; John Thompson, Samuel and Thomas Williams, Edmund Evans and Henry Vizitelli, who engraved so many of Birket Foster's drawings, F. and John Quartley, Powis, Sly, Orrin Smith, Slader, and Green are only a few of those who served their day and generation with little appreciation outside of very limited circles.

While the affinity of the engraving art

of this country to the English school and its indebtedness to it is freely admitted, we are not inclined to allow that the work done here—say from about 1850—was in any way inferior. Amongst our native born workmen, Elias J. Whitney was a really distinguished engraver. In his position as manager of the art department of the Tract Society, Mr. Whitney was a constant stimulus and guide to young engravers, encouraging them to study art and to draw so as to perfect themselves in their own art of engraving.

Many beautifully illustrated and printed gift books were produced here, and the publishers were as a rule just in giving both the illustrator and engravers credit in the tables of contents. The works of Washington Irving, Longfellow, Hawthorne,

Whittier, Bryant and some of the English poets were embellished by the work of F. O. C. Darley, Hennessy, La Farge, Winslow Homer, Fredericks, The Morans, Harry Fenn, F. T. Merrill, Sol Eytinge, Hawthorne, A. F. Bellows, Charles Parsons and that talented lady Mary Hallock (Mrs.

and to an acquaintance with numerous characters distinguished in every phase of life's big moving panorama.

In 1866 Linton paid his first visit to New York, with no thought at that time of remaining. His fame here, however, was as assured as in England, hence his services



ENGRAVED BY FREDERICK JUENLING AFTER WHISTLER

Footnote). Many other names omitted here will be found in the pages of the books of the time. Among the engravers were E. J. Whitney, A. V. S. Anthony, Henry Marsh, Bogert, John P. Davis, John Andrew, Horace Baker, P. Annin, Harley, Richardson, and E. Bookhout.

The most illustrious of the invading wood engravers from England was W. J. Linton. This strong and remarkable personality was occupied during a long life not only as an engraver but in many fields of activity. Besides literature, poetry, and art his passion for political and social freedom led him into many different paths

as an engraver were immediately sought by various publishers. The atmosphere here was so congenial to him, and he made so many friends, that after a few visits back and forth he finally decided to make his home in America.

Linton's work was diligently studied by the engravers, and among others Miss C. A. Powell, Timothy Cole, W. B. Closson, and John W. Evans have acknowledged their indebtedness to him. To quote from a letter from Mr. Closson:

"But of all the engravers then working it seems to me that W. J. Linton was the strongest influence. His knowledge of the

value of the white touch on the black ground—the fundamental principle involved in wood engraving—seemed to be intuitive, and his mastery of the graver enabled him to achieve technical results which in his work were comparable only to

reverent attitude towards the artist's original work and efforts for autographic rendering, also, it is acknowledged, many faults and extravagances in their early revolutionary efforts, brought them into conflict with Linton. He demanded that



SIENA. ENGRAVED BY J. H. E. WHITNEY AFTER ETCHING BY JOSEPH PENNELL

Sargent's touch and mastery of material in painting later. . . . But Linton's line was different from that of engravers who had preceded him. It was individual, flexible and vibrant. It suggested qualities of atmosphere and stimulated the imagination to a degree which make it rightly the forerunner of the work which was later known as the New School."

But the engravers' new viewpoint, their

the engraver should be free to translate any design into terms of engraving determined solely by his own individuality. This would be correct where the engraver conceived his own design but incompatible with the main objective of indicating faithfully the artist's full meaning. The new men argued that a line treatment, however, aesthetic in quality *per se*, that did not distinguish between the character of a





ENGRAVED BY J. G. SMITHWICK AFTER SARTAIN

Raphael and a Manet would be utterly pointless and unmeaning.

Balancing the various aspects of the matter, however, it is safe to say that in the fundamental qualities of the Linton line, in its flexibility, individuality, and expressive drawing directed by a new aim and principle of expression, is to be found the key to the distinctive character of the New School.

But what has been advanced concerns only the skeleton or constructive base of our subject. We must take into account the enthusiasm and idealism of our engravers, their independence and versatility, their imaginative handling of line—including a new and resourceful use of the pick or stipple, and the white or crossline to produce variety of textures, transparency or opaqueness in tints, varying depths of shadow and glowing or brilliant lights. Accents of drawing and edges of planes,

crisp and nervous for brilliancy or gradually softened into intermediate tones and shadows, were sympathetically felt and intelligently rendered with a true indication of the painter's handling. The engravers trained themselves to the closest attention to values without which there can be no illusion of atmosphere. They excelled in rich and varied tonal effects, often running the entire gamut from black to white, with the tenderest nuancing of intermediate planes. In fact, as we examine various examples of the work of these engravers, much of it seems but remotely related to Linton's line, so completely is it informed with the feeling of the artist's brush and technique in any medium, combined with a witchery of the engraver's own line tracery bewildering in its extent of variety and beauty. Nevertheless, in the achievements of Timothy Cole, W. B. Closson, Miss C. A. Powell, John W. Evans, Gustav Kruell and others his manner can

be traced and acknowledgment must be made of their indebtedness to that distinguished engraver W. J. Linton.

About 1875-76 a specially individual character began to be apparent in the illustrative work of E. A. Abbey, C. S. Reinhart, John Bolles, James E. Kelly and others. These men gradually abandoned drawing on the small wood block in favor of other mediums and encouraged the engraver to use the photographic transfer, an operation with many difficulties at the first. In *Scribner's Monthly*—now *The Century*—for January, 1876, p. 313, is a subject by Abbey engraved by John G. Smithwick. This was one of the earliest examples of the use of the photographic transfer and shows a definite line treatment in rendering the intention of the artist. Other subjects still more positive quickly followed, until in *Harper's Weekly*, February 3, 1877, appeared a double-page illustration entitled "Drumming out a Tory," by C. S. Reinhart and engraved by John G. Smithwick. This was designated by Mr. Koehler as the first distinctive enunciation of the New School.

A little later, in James E. Kelly's "Gillie-boy"—*Scribner's*, August, 1877—engraved by Timothy Cole, all the qualities characterizing the new school were completely exemplified. The artist's brush technique was interpreted by a line in perfect sympathy and harmony, untrammelled by any traditional considerations.

As to facsimile work, which did not include, as in England, white line engraving it is impossible to find anything surpassing in delicacy and faithfulness the reproduction of etchings by Whistler, Seymour Haden, Stephen Parrish, Joseph Pennell, and others or pen-and-ink, pencil and charcoal drawings by Abbey, Reinhart, Frost, Dielman, C. A. Platt, and Mrs. Foote. Some purists question the validity of the art principle involved in this application of the resources of the wood block. It is interesting to know what Hamerton had to say about it in his "Graphic Arts," viz:

"The great technical progress made by wood engraving in the nineteenth century has led to its employment for an entirely new kind of service. It has been discovered that in skillful hands, the wood blocks might be made to imitate the quali-

ties of all the different graphic arts; not in such perfection that there would be any chance of mistaking a wood cut for anything else, but with sufficient accuracy to convey to the spectator's mind a sort of echo, which would recall to his memory the qualities of the art imitated.

"It displeased all severe judges at first because they preferred the genuine thing: an honest piece of facsimile, or an honest piece of cutting in white line. This was my view when I first saw the productions of that school of imitative wood cutting which has sprung up in America. Since then my views on the subject have undergone some modification. It seems to me now that if the situation of this imitative wood cutting is properly understood it may render very acceptable services. It can be made to convey a suggestion of certain qualities in other arts which may be well worth having. This imitative wood cutting will convey a very fair idea of a picture, giving the local color with considerable accuracy and even suggesting the touch: or it will give the softness of a charcoal drawing, or the darks and lights and flat middle tint of a black and white chalk drawing on gray paper. All these, and many other features of imitation may be precious services in a great democratic community where thousands of people receive a good magazine, yet could not afford to fill portfolios with different classes of prints. Now, whatever may be the difference of opinion about the desirableness of this imitative art, there can be no question that the Americans have far surpassed other nations in delicacy of execution. The manual skill displayed in their wood cuts is a continued marvel and it is accompanied by so much intelligence that a portfolio of their best wood cuts is most interesting; not only do they understand engraving thoroughly, but they are the best printers in the world."

The wood-engraver has sung his swan-song. The art, save in some exceptional phases, such as the superlatively beautiful work of Timothy Cole, has died away never to return, but the short period of about twenty years achievement fully justified the claim made by William M. Laffan, that the New School of American wood engraving was distinctively national.



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## CONTEMPORARY JAPANESE ART

### AS SHOWN IN THE ANNUAL ARTS EXHIBITION AT TOKYO

#### BY BLANCHE MARIE D'HARCOURT

**T**HE term—Japanese Art—has been one to conjure with among English speaking art circles ever since Whistler first succumbed to its charm, and the announcement of the opening of the Annual Art Exhibition at Tokyo, popularly referred to as "Bunten," under the direction of the Department of Education, during my first week in Japan\*, thrilled my art-loving soul with much joy at the anticipation of whole galleries of real Japanese art. Nothing could have been more pleasing by way of welcome to Japan than an exhibition of native art.

The scene and setting for this Japanese art exhibition was an ideal one for the foreigner. The Fine Arts Building is situated in Uyeno Park, the largest and one of the handsomest of Tokyo's city parks, always thronged with men, women and children in kimono and getas-wooden clogs. As I wandered through the park, my mind absorbing the color and life of present day Japan, I realized that an exhibition of Japanese art at home could never be so happily appreciated, lacking this natural setting.

\*Miss d'Harcourt spent the winter 1917-18 in Japan, returning to San Francisco in March, 1918.

I was in a very happy frame of mind as I pressed my way through the vast throngs of natives about the entrance. Never had I seen such crowds at home on any but the opening day of an exhibition, and this was the seventh day of the "Mombusho." Here, I felt, was true art appreciation by the masses, a state of artistic development not yet reached in America. I grew impatient with the leisureliness of the crowd, as each man, woman and child changed from their street sandals into cotton foot coverings, or clean straw sandals, at the entrance, a proceeding which kept my eager steps from hurrying in.

But I was doomed to keen disappointment before I had been half an hour in the building.

The exhibition consisted of 172 Japanese paintings, 92 foreign paintings, and 60 pieces of sculpture, a total of 324 works of art, occupying some thirty small galleries, and my general impression of the whole exhibition was that Japan was merely offering copies of European work and had nothing to say expressive of her own national life. With the exception of the magnificent large screens and wall paintings, truly exquisite in their decorative



TWO PAINTINGS BY "GYOKU-YO" KURIHARA, A JAPANESE WOMAN ARTIST OF THE MODERN SCHOOL

qualities, and a few of the landscapes which undoubtedly possessed great merit, I searched in vain for a note expressive of Japan and her people. The majority of the canvases were either in the style and manner of the modern French school, or of the earlier Munich and Düsseldorf periods. For almost every canvas on the walls I could recall similar ones in Europe and America. I gazed at the crowds of Japanese people intently examining the pictures, and wondered what meaning such work

could have for them. For me it was neither a natural nor a suitable expression of Japan.

The sculptured work was remarkably good, in fact more vigorous and virile than the painting, but again expressed no national characteristics, with the exception of a few wood carvings exemplifying the older, symbolic art of Japan. Upon the opening of the exhibition, a big row was soon on between the artists and the police authorities, when, by direction of the police, a piece of sculpture, a nude study of



LANDSCAPE BY RAI-SHÔ TANAKA

the female form, was removed from the public galleries. A native writer, in one of the English newspapers of Tokyo, handled the subject most admirably, but I believe the police won out.

The Japanese artists of today apparently are striving to forget all the old traditions of Japan, and aim merely to copy European masters. It was the declaration of the older Japanese artists that "they did not paint the form of an object, but the soul and spirit of it." The men of today are painting merely the form, in the broadest manner possible, and that elusive quality, the essence of things unexpressed, which was the keynote of the older art of Japan, and which appeals most strongly to the aesthetic instinct, is sadly lacking. In their attempts to achieve realism, the modern Japanese have sacrificed all sense of poetry, and appear to have lost that "subtle relationship of lines" which the Occidental will always look for in a Japanese painting.

Simplification is the aim of modern artists in Europe and America today, and some of them were learning this subtle art of simplification from a study of Japanese art. It is, therefore, to be deplored that the modern men of Japan should ignore what their predecessors had taught them, and base their work purely upon European methods.

The Japanese love of nature is based on a different plane than ours. The Shinto religion teaches a form of nature-worship which makes for poetical imagination beyond that of almost any other people. We appreciate nature for its sheer beauty alone, while to the Japanese mind the *force* behind all nature, which creates the beauty for us, is the real object of worship. Something big and elemental which they cannot understand, and which they know they cannot control, is what inspires their worship and that deeper spiritual response.

But why, then, does the Japanese artist seek to merely represent nature after the manner of his European brother, who is more concerned with a literal translation of the outer aspect of the thing he sees than with the spirit which moves within? A true Japanese will not only represent a bird, but the flight of the bird most joyously. The movement of water, the wind through

the trees is vividly expressed, with a refinement of brush work almost unknown in the Western world of art. The true Japanese evokes the spirit while rendering the form.

Now, however, young Japan is proceeding to forget the poetry of the art of painting, while assiduously copying the European manner and style.

It is true that the old art of Japan had reached its zenith, that the new life of the people was not being adequately expressed by those artists who followed too faithfully the masters of the Kano or Ukiyo schools, but in evolving an art for modern times, since Japan has become acquainted with the outside world and is being very largely influenced by International ideals—surely some native element should have remained to express this evolution without entirely destroying the modern spirit of Japan.

Mr. Edward F. Strange, author of "Color Prints of Japan," "Japanese Illustrations," etc., expresses a brief appeal to the Japanese artists to avoid imitation of European work. "Of late years," he says, "some among them have seen fit, naturally enough, perhaps, to try their hands at the Western methods of painting, and Japanese Impressionists, Japanese of the Barbizon school, Japanese of *L'Art Nouveau*, and of the wilder sects of Southern Germany have come again to their native land with pride and misunderstanding, bearing with them sheaves of pictures curiously wrought in the fashions of the masters of their choice. Others tried to blend the Eastern and Western arts, so radically and immovably opposite. Always the result is failure. It could not be otherwise.

"All of the Japanese schools of painting—some of them reaching back to immemorial ages—are living, while so many of ours are dead. The Japanese painters have methods and a technique developed out of the very heart of the national character. Their art has a noble history and a place supreme in the love and literature of their country. In the name of all that is beautiful let them keep it there, and not adulterate and defile it with scraps and off-scourings of the alien!"

However, the art of the world, both East and West, is today in about the same chaotic condition as the economic world,



DIAMOND MOUNTAIN IN KOREA  
BY HOKKAI TAKASHIMA

and we can only hope that out of the chaos will come a new order of things that will prove a true renaissance. And it may be that the art of Japan, in order to live at all, must follow the modern trend of experimentation and exploration into new fields before it can hope to regain even the shadow of its former prestige.

On my subsequent visits to the Mom-bosho exhibition, I found much of interest, once I had put aside my prejudice against the adoption of European methods by the Japanese artists, and the exhibition, on the whole, was a most worthy one for modern Japan.

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Since writing the above, I have come

across an article in the *New East*, an English magazine published in Tokyo, giving the opinion of Professor Seiichi Taki of the Imperial University of Tokyo, on "Modern Painting in Japan." In justification of my own views on the art of modern Japan, I take pleasure in quoting Professor Taki as follows:

"The inevitable result of mere imitation of Western methods of art during the Meiji era has been complete discord. Fortunately artists today have become conscious of the absurdity of this apeing. Though sculptors are compelled even today to learn much from European art, many young painters are beginning to realize the unreasonableness of mere imitation. It is but natural that the number of those who assiduously study national and classical methods should increase year after year.



THE GREAT TORI AT MIYAJIMA  
BY MANSU KAWAMURA



... "Happily there is a growing tendency among certain modern Japanese artists to revive antique methods of study in a manner truly adapted to modern thought. The schools followed by this group of men are the Yamatoe and the Nangwa. The special feature of the Yamatoe, the oldest school of Japanese painting, is the delineation of human affairs in a naturalistic manner. The method of the Nangwa, of Chinese origin, is mainly applied to naturalistic landscape. The Yamatoe is delicate and gorgeous—epical. The Nangwa is simple and unaffected—lyrical. . . . It cannot be said, of course, that those men who are attempting this revival in Japanese art have as yet grasped perfectly the respective

features of the two admired schools. The beauty of movement in the ancient Yamatoe and the essential brush stroke of the Nangwa are still afar off. But it is a source of keen delight to lovers of Japanese art to find, after the period of ugly and slavish imitation of Western methods, such a revival discernable in modern painting. The artists who are most successful in this revival do not commonly send pictures to the exhibitions, but the influence is to be found there all the same. However deplorable may be the evil effects shown in the majority of exhibitions, genuine consolation is to be found in the hopeful and striking course which other groups are slowly but steadily following."

## MUSIC FOR THE PEOPLE

AN INTERESTING EXPERIMENT TRIED AT NEWPORT

BY MRS. GEORGE PEABODY EUSTIS

**I**N the article on "Music in the Art Museum" published in the August number of *THE AMERICAN MAGAZINE OF ART*, attention was called to the fact that the Cleveland Art Museum was to equip its auditorium with both an organ and a piano. The idea of giving organ and piano ensemble music is an unusual one, although looking through the musical literature for this combination, it is surprising to find many artistic arrangements, and some few original works. I am not sure that the plan of giving organ and piano ensemble music was thought of in Cleveland, but it may interest the readers of *THE AMERICAN MAGAZINE OF ART* to know that two such concerts were given last summer in Newport with great success. The concerts were given in Emmanuel Church; one the evening of Friday, August, 30th, and the other on the afternoon of Saturday, August 31st. The organist was Mr. Henry S. Hendy and the pianist, myself.

There was, of course, no charge for admission. Many of the people of Newport who came to these concerts rarely have the opportunity of hearing an orchestra or orchestral works, for a large portion of the population of this famous summer resort is neither fashionable nor wealthy, and reside at this charming place, which is one of the oldest of our American cities, both summer and winter.

Necessarily, most of these arrangements for piano and organ are adagios, andantes,

and largos, from symphonies or sonatas, but it is not difficult to make an interesting program, as many brilliant and effective compositions are available. Playing the piano with the organ is very different from other ensemble work, and more complicated. The organ at Emmanuel Church while very beautiful in tone, is slow of action (which is pneumatic) and the key board is across the chancel from the organ. The organist must anticipate the pianist and very often the pianist in pianissimo passages cannot hear the organist at all. Perfect rhythm is necessary in all music, but in this case even more so, for the slightest deviation from tempo ruins all effect.

The first program included "Adagio" by Haydn, which is from a piano sonata and is simple and well adapted for this use; "Musette," Op. 9, No. 5, by Paul Juon, a modern composer, which has a certain archaic spirit and with organ effects like bagpipes or the oboe; "Adagio and Rondo" from violoncello sonata, Op. 5, No. 2, by Beethoven, which is typical of his noble style with the pianistic parts most grateful to play; and two original works by Widor, "Variations" and "Wedding March," which are of that type of music which "plays itself," no subtleties, a good deal reminiscent, but effective and orchestral, and an appropriate ending to the concert.

Program II was more ambitious and the only actual organ and piano arrangement

was the Beethoven Andante familiar to everyone. "The Brahms Symphony," Op. 90, No. 3, was played and also "Liszt Preludes" but for both of these the two piano arrangement was used. This meant hard work for the organist for he had to adapt the music to suit his instrument, but it was very successfully done.

It seems as though this particular field of ensemble playing was singularly unexplored, but advancing further, one cannot but be convinced of the possibility of

playing many other symphonies, Schubert's "Unfinished," parts of many of the Beethoven, the Tchaikowsky "Pathétique," the "Gretchen Episode" from Liszt's "Faust Symphony," parts of Dvorak's "New World," undoubtedly Haydn and some Mozart. Many people have no way of familiarizing themselves with these great works which lie silent except during the concert season in the big cities. This, therefore, is a plea to let them be heard by the people more often.

## POTTERY MAKING\*

### AS A FIELD FOR PERSONAL ENTERPRISE

BY CHARLES F. BINNS

Director of New York State School of Clay Working and Ceramics, Alfred University

IT seems to be evident that any new departure in the production of artistic pottery cannot be expected from the large manufactory. This is scarcely a matter for surprise because the large manufactory thrives upon bulk and standardization, whereas any product which has a claim to be called artistic must be limited in quantity and individual in quality. In this regard the situation in America differs very greatly from that in Europe. Over there the work was begun in a small way and usually under the patronage of some wealthy person. This is true of all the early English factories but one, and of the factories at Dresden, Berlin, Vienna and Sèvres to say nothing of the numerous ateliers of less importance and shorter life. It is, of course, also true that in more recent times the great establishments of Minton, Cauldon Place, Wedgwood, Copeland, Haviland and Villeroy and Boch were founded and have flourished upon a commercial basis but the fact remains that these would in all probability never have been established had not the small and endowed enterprise pointed the way. In this country almost all the manufactories of pottery have been begun avowedly for profit. This is nothing to the discredit of the founders. Most manufactures owe their origin to the same impulse but this being granted it must also be

affirmed that a factory so founded has no altruistic attitude toward art. There is a very large demand for serviceable wares and in supplying this with a reasonable modicum of profit the manufacturers in this country find their satisfaction. There is some endeavor, perhaps a good deal, to cater to a market for more expensive wares but the competition of imported goods is keenly felt and in comparison with the best products of France and England, American work is left behind. It is, perhaps, a national trait that quality should be evaluated by cost and so it is found that in some cases money is lavishly expended upon decoration in the vain hope of securing beauty.

The reason for this condition is not far to seek. At the bottom is the fact that the pottery manufacturer in this country rarely employs either a modeler or a designer who has had any thorough training. Often a foreman mold maker is promoted to occasionally carry out a piece of modeling or a set of molds is purchased outright from a custom modeler. The head decorator is charged with the duty of designing new decorations and his success lies in the fact of his intimate acquaintance with technical processes and his ability to produce showy and inexpensive results. It is best to acknowledge these facts, unpalatable

\* Paper presented at the Ninth Annual Convention of the American Federation of Arts, Detroit, Michigan, May 23rd and 24th, 1918.

though they be, for if they be ignored, progress is impossible.

What then, is the way out? I believe that a return must be made to the primitive plan. Small centers of production must be established in which the ideal shall be quality, beauty and individuality, irrespective of profit. This, of course, seems an absurd proposition and yet I think I can show that it is not an impossible one. The artist potter is found at his best, as would be expected, in France, and especially in Paris, but he exists even in this benighted land. Doubtless everyone present can think of some small enterprise where creditable work is being done and there are instances where the small enterprise has grown into a reasonably large establishment. This is not always desirable, is sometimes even dangerous, for as bulk increases, individuality grows less. There is furthermore the danger of the capitalistic view. To the skillful craftsman there comes the man of money. He urges expansion, increased output, reduced cost, enlarged profit. Perhaps he offers to finance a part of the endeavor, usually insisting upon 51 per cent. You know the story and it has told the downfall of many an embryo Palissy.

Do not think that I am unfair to the capitalist. This is his own field and he works it in his own way, the only way he understands. It is his business to make everything earn money and we could not dispense with his services. There is one thing, however, that he is unable to comprehend, it is that there are powers and privileges that money cannot buy and that to offer money for them is to drain away their life blood. More than this it may safely be affirmed that no work of art was ever produced nor ever will be produced for profit. It is of course true that artists are paid but it is also true that the money accrues as a by-product and is not the main purpose of the effort.

Fortunate is the artist craftsman who can interest financial aid in such a way that the producer is not hampered or criticised. There are wealthy men, I have had and have the honor of knowing some of them, who ask no greater privilege than to clip their coupons on kiln day, who discuss results with candor and pay the bills without criticism.

For the production of service ware of a quality to compete with European importations there seem to be two possibilities. First: Some successful manufacturer of general utility china must be persuaded to establish a small department for the manufacture of fine wares irrespective of immediate profit, or, second, some person or persons must be found who will finance an enterprise for two, three or four years and ask no questions. There are only these two possibilities for such work as I have in mind because the making of plates and platters is the most difficult operation in the whole range of ceramic activity and no establishment of small caliber can hope to accomplish it. Furthermore there must be time allowed for the development of the necessary skill. The processes involved are highly technical and much loss is suffered during the learning. A porcelain manufactory does not spring Athena-like full armed from the head of any Zeus, it is a matter of patient nurture and slow growth.

It may be that some will be disappointed at this conclusion but I can only state what appear to me to be the facts of the case. Perhaps I may be allowed to state one or two points more explicitly. When I stated that a return must be made to the primitive plan I did not mean that satisfaction or success could be found in primitive technique. Plates can be laboriously made by hand but they will vary in size and thickness and shape. No amount of artistic appreciation can force these to acceptance. I recall a fad for so-called harlequin services which once obtained among those who like to be thought discriminating in their choice, but in a company such as this I do not need to point out the fallacy of the idea; let me only say that a table service is a decorative entity and is not to be considered as a collection of separate units. To make plates true and straight is a matter of highly specialized skill. The man who is a successful plate maker, makes nothing else year after year. Then, after the plates are made they must be burned in such a manner as to remain true and straight and this is only possible in a kiln of such a size that the zones of fire are large and of uniform intensity. Furthermore, if plates are to be hygienic

and sanitary in use they must be of uniformly dense structure and be covered with a perfectly fitting glaze. A plate, which when struck, sounds like a pine board or upon which the glaze is crackled is the abomination of desolation. This is why porcelain is the ideal tableware but in this connection I wish to make a plea for delicately tinted wares. The demand for pure white china is so insistent that manufacturers scour the earth for the whitest clays and are forced to pay exorbitant prices for certain brands. Clays of good quality can be easily obtained but if they show a tint of color they are condemned as unsuitable. If the artists of the country would create a demand for cream-colored or otherwise tinted wares the cost of production would be lower than that of the pure white and one of the difficulties of manufacture would be removed. Fashion, however, is an obstinate Jade and hard to overcome.

But while it is not likely that the individual worker will become a maker of dishes there are other possibilities. From the point of view of the artist potter, service wares are the least satisfactory of ceramic products. When pieces have to be put forth by the dozen there is little opportunity for personal expression except at a prohibitive cost or by means of mechanical repetition. Other forms of burned clay are free from this objection but before describing these it will be well to consider the personality of the worker.

Experience has shown that reforms are originated and fostered by individuals. Every progressive movement is initiated by an idea and an idea is the offspring of an idealist. The present problem is to unite idealism and practicability.

Let it be assumed that there exists a person or a group of persons who desire to set before the public, works in burned clay which shall represent certain ideals and shall meet a definite need in the economy of modern life. How shall the task be approached? The first and most important qualification of the worker is technical knowledge and power but while this is fundamental it is scarcely of overwhelming importance, that is, it cannot stand alone. The second qualification is that art sense which is commonly called

taste. This, however, is complex and here again the more obvious is not the greater. Ability to manipulate, to design and to draw are all parts of this equipment but more important than these is the cultivated judgment known as criticism. Too often it is found that a person who has acquired skill with pencil and tool has no perception of the quality of the work done. We are all apt to be blinded by the glamor of our own endeavor. "Tis a poor thing but 'tis mine own" is the thought which sways our choice.

For a beginner the most important thing to learn is that the piece of work being made is of less value than the skill acquired in the making. It is only when this principle is established that creative power is gained and the joy of the working realized. This is by way of illustration because the craftsman who adventures upon productive work must have been passed beyond this stage. To one who aspires to rank as a creator reputation must always be more precious than production. It is only the works which without fear or damage pass through the fires of criticism that will endure.

It behooves the craftsman then to be his own critic. He must know that his work is good and he must have the courage to destroy that which does not satisfy his own demand. This may seem a hard thing to say but I am making no claim for flowery beds of ease. In this twentieth century we lack alike the dominating power of the feudal lord and the obsequious submission of the peasant producer. Every craftsman must therefore be as exacting of himself as the former and as humble to his own powers as the latter.

This critical sense can be acquired, nay, it must be acquired or at least cultivated. The best way, perhaps the only way, is by a careful study of the work of the masters of long ago. In the matter of pottery there is an inexhaustible store of inspiration and criteria in the early work of the Chinese. No potter can become acquainted with the masterpieces of the early dynasties without experiencing a sense of exaltation and of deep humility. Of exaltation that his craft affords such possibilities; of humility that his work seems so futile.

But if one only could, in the course of a

lifetime perhaps, produce one thing which would live forever by virtue of its own intrinsic power and beauty—then it would be well worth while.

I think, therefore, that as the first qualification the craftsman should be saturated with and dominated by idealism. In the best and in nothing but the best can satisfaction be found and no effort is too costly, no labor too severe to attain this end. This idealism must necessarily be coupled with a large enthusiasm for the difficulties to be overcome are by no means trivial.

This brings us back to the first proposition, that of acquiring technical skill. There are several ways and all have been repeatedly followed. There may be the way of Bernard Palissy, long and arduous experimentation, a large expenditure of time and material, many books and much toil. There may be a period of apprenticeship in an existing factory or studio or there may be a carefully arranged and consistently pursued course of study. In any case it should be remembered that no environment or corps of teachers can supply motive power. The student, for every beginner must rank as a student, must create or develop a store of energy and determination which may be likened to what an engineer calls a good head of steam. This must not be merely a temporary high pressure, it must possess lasting power. In addition to this, one must be prepared to face a period of drudgery in which the routine of the craft is to be mastered. There is inevitably a great deal of mere mechanical work to be done and unless one can hire help one's own hands are the only means.

Some expenditure of money is necessary. It is unwise, one might say absurd, to attempt to make pottery without a kiln and yet there are some who think they can do this, begging favors perhaps from a brick manufacturer or maker of flower pots. Besides the kiln, there must be a modest workshop and at least a minimum of grinding appliances. It need hardly be said that no potter's studio is complete without a wheel.

I do not wish or intend to point out an easy way to become a potter. Those who recoil from the thought of effort had better find some other occupation. The potter's

art is worthy of being wooed and won, it is not simply to be flirted with and then abandoned in favor of a newer attraction.

But now, if it may be supposed that some at least of you have still retained your courage; that you are in earnest; are prepared to make sacrifices; to do hard and dirty work and to spend a few hundred dollars. Suppose that you have a gift of artistic expression and are willing to study in order to develop a sound criticism, what then? Are all these powers and qualifications to go for naught? By no means and having tried to show you the darker side, if one there be, I will try to show you what can be done in a practical way.

It is a good plan to make a beginning with tiles. Not the flat white tiles used for bathrooms and subways, but the soft-textured, homey tiles used in hearths and fireplaces, in playrooms and porticos. Many of your friends are building homes and the modern home is always fireproof. Hence the demand for tiles. Or perhaps you are well acquainted with an architect or two, and here let me offer an apology to the architects for thrusting this upon them. They can accept your designs and specify your tiles if they will, and they can be persuaded. You must make a workman-like drawing of the proposed fireplace or panel. This must be exactly to scale of course, and the colors must not be such that cannot be made in glazes. Then a few simple tile must be made and shown with the drawing. If you are enterprising and can handle the mason work you may quote for the tile laid and finished. In estimating your price you should remember that there are nine four-inch tile in a square foot and everyone must be beaten out and finished by your own hands.

Then there will surely be some loss. Tile will warp and sometimes crack, glazes will behave in a contrary manner in spite of your best efforts and for the sake of your reputation and in the pride of your first order everything must be perfect.

Fireplaces and hearths are interesting subjects for design and the possible variations are legion but a reputation once established other commissions are not unlikely.

There is nothing more productive of business than being busy. The danger, in fact, lies in undertaking more than can

be well done. Perhaps I am anticipating, for some years must elapse before anyone opening a workshop now will find too much to do.

Some of those who begin a pottery enterprise will prefer to make vases or figurines. These, of course, can be made side by side with the tile using similar glazes and the same kiln. I mentioned tiles first because they have been shown by experience to be a convenient background for other and perhaps more ambitious work. In vase making it is advisable to cultivate the wheel from the first. Wheel-made pieces carry a dignity of their own and the worker is well repaid for the initial effort. Care should be taken to design good forms. The craftsman must not be lead away by a desire for novelty. A critic once remarked of a speaker that he had said some things that were new and some that were true but those that were true were not new and those that were new were not true. Much the same criticism may be applied to vase forms. Form is subtle in the extreme. A very slight variation in line may make all the difference between nobility and vulgarity. It is like the expression in a human face. The criminal and the judge, the sinner and the saint have all the same features, but in almost every case the expression reveals the man. So it is with the production of the potter. The appeal is felt rather than defined. Study the ancient forms. They should not be imitated, but they serve as infallible criteria of beauty.

Begin with simple things but search for the expression of quality. Texture appeals both to the eye and the touch. It appears in the translucency of porcelain, in soft undulations of surface and in the alterations of light and dark. Color is not easily evaluated as apart from texture and yet there is a real difference. An evident illustration of this is found in the well-known ox-blood red. Fine red colors are not uncommon and they have been produced by several processes and yet they differ from each other "as one star differeth from another."

The beauty of color is evident to almost everyone but there are countless variations of which the charm appears only upon close and sympathetic study. The beauty

of old crackle is a combination of color and texture. The essence of it is the breaking up of a surface by innumerable slight variations and reflections. The same definition may be applied to all the ancient-glaze colors. There is no monotony about these as there would be, for example, in a coat of paint. Consequently the eye is constantly discovering some new charm and the result is complete satisfaction.

Establish a style. Just as pictures can be identified by the touch of the painter, pottery should bear on its face and in its conception the soul of the potter. The details of form and decorative design cannot be indicated here, they must be the subject of earnest thought and serious endeavor. Here again the ancient workers point the way. They were perfect masters of their craft and this not only in the performance but in the approval of the result. That is, there was an unerring sense of fine quality; a sense the lack of which is the most serious deficiency of modern times.

Be sure that your vases will hold water. It may be that they will not be used as flower vases for every piece should be complete and satisfactory in itself, but a vase is essentially a receptacle and it must be capable of use. Nothing is more aggravating than to have a piece returned because it leaks. The potter is betrayed and the customer annoyed and that one should have to apologize and say the vase was never intended to hold water is unthinkable.

Those who are skilled in modeling may find an attractive and profitable outlet for their effort in producing small figures of nymphs, animals and birds. The more ambitious may be modeled direct in pottery clay, glazed and fired. The simpler pieces may be molded, pressed and touched up individually. The applications of these are numerous. Little imps to hold place cards for the dinner table, salt holders, small flower holders, many other uses have doubtless occurred to you as I speak. These little things can be produced at low cost. They are quickly made and need but a small space in the kiln. But once again I must say, make them good. Never be content with anything slipshod or careless. Reputation is

a precious thing. It is hard to win and easy to lose.

This represents my own views on the beginnings of the small manufactory. The proof that the method may be a success is found in the fact that it has already suc-

ceeded. The work has a twofold mission. First it affords a fascinating and reasonably profitable means of self-expression; and second, it is an important step in the education of the purchasing public and of the commercial producer.



THROUGH THE TREES

H. BOLTON JONES

MR. BOLTON JONES AND HIS BROTHER MR. FRANCIS C. JONES HAVE DURING THE PAST TEN MONTHS PAINTED MANY, AND SOME OF THE MOST SUCCESSFUL, TARGET CANVASES FOR THE ARMY.

# FREDERIC CROWNINSHIELD

BY FLORENCE N. LEVY

**I**N the death of Frederic Crowninshield, American art has lost a strong personality, one whose influence for good touched the very roots of our art. He was one of

largely owing to the intelligence and good counsel" of men like Maitland Armstrong, Frederic Crowninshield and Elmer E. Garnsey. By a strange coincident two of these



FREDERIC CROWNINSHIELD 1840-1918

the group of decorators who took as great a pride in planning borders and arabesques as they did in designing the figure panels of a mural decoration or the stained glass windows. Samuel Isham in his "History of American Paintings," says that "the present advance of artistic decoration is

men have died within the year. Mr. Garnsey, fortunately is still with us and actively following his profession.

Born in Boston November 27th, 1845, Frederic Crowninshield was of New England stock, his grandfather having been a Salem merchant and Secretary of the Navy



under Presidents Madison and Monroe. He was graduated from Harvard University in 1866 and the following year went to London where he studied water color painting under Thomas Rowbotham. From 1867 to 1873 Mr. Crowninshield lived chiefly in Italy, spending three years in Siena and several winters in Rome. In 1872 he entered the Ecole des Beaux-Arts in Paris working in the studio of Cabanel and also with Couture at Villers-le-Bel.

He exhibited for the first time in public at the Paris Salon in 1878. In November of the same year he showed a group of water colors in Boston at the Doll-Richards Gallery. From 1878 until 1885 he was an instructor of drawing, painting and decorative arts at the Boston Museum of Fine Arts. It was during those years that he wrote a book on Mural Painting which is one of the best technical works on this subject.

Coming to New York in 1886 he devoted much of his time to stained glass and the little studio in Eighteenth Street between Fifth and Sixth Avenues was a real artist's workshop where not only were the cartoons made but the windows were actually carried out in the glass. Some of the best known of these windows are Hector and Andromache, presented to Memorial Hall at Harvard; the Arnold window for the Emmanuel Church in Boston; the Goodridge window in the Church of the Ascension, New York; and six little windows illustrating Spenser's "Faerie Queen," in the Sigma Phi fraternity house at Williams College.

He soon became part of the artist life in New York and in 1900 was elected President of the Fine Arts Federation of New York and retained the office until 1909, when he was appointed Director of the American Academy in Rome, a post which he occupied for two years. In Italy he was thoroughly at home and this renewal of old associations led to his establishing a second home there to which he and his wife returned frequently during the balance of his life.

He was elected a member of the Architectural League of New York in 1896, an Associate of the National Academy of Design in 1905, a member of the Mural Painters, and a corresponding member of the American Institute of Architects.

His social club was the Century Association.

His gentle personality and keen interest in the work of the younger artists made his a friendship well worth having. His winter home on West End Avenue, New York, was a musical and literary as well as artistic center and so was his delightful summer home at Stockbridge, Mass., in the heart of the Berkshires. Mrs. Crowninshield shared literary honors with him, her short stories vying with his poems, which have been published in three volumes under the titles of "A Painter's Moods," and "Tales in Meter and other Poems," and "Pictoris Carmina." An illustrated article on the life and work of Frederic Crowninshield was published in the *International Studio* of November, 1910. When the war broke out Mr. and Mrs. Crowninshield were in Italy. Mr. Crowninshield returned to New York for one short visit, but soon rejoined his wife and died at Capri, September 13th, 1918.

During the later years of his life Mr. Crowninshield returned to his earliest interest and painted many landscapes; this time, however, they were chiefly in oils. The last poem in his "Painter's Moods" may well be our farewell to one who loved both man and nature.

### Farewell, Autumn!

Once more, dear land, I tune my parting song

To flaming Autumn's richly inwrought lyre;

Once more I laud thy sumptuous attire,  
Saffron, and gold, and ruby red. Along  
The glowing hills frown sombre bands of strong,

Deep green—the spruce and pine—that both acquire

Solemnity, and lend fiercer fire,  
Like scowlers midst a masquerading throng.

Aye, oft-time have I sung these gauds before,

And now again I sing them as I go:  
For who may say what Fate doth hold in store

For us—brow-bent and frail—ere coming snow

Shall melt upon the hills beloved, and roar  
In vernal torrents through mild meads below.



SIR GALAHAD  
BY  
ERNEST WISE KEYSER

## MUSEUM WAR SERVICE

**T**HE Chicago Art Institute has been very active in war service for more than a year. There have been a series of war exhibits set forth which includes posters of many kinds, Raemaekers' cartoons, War Work lithographs by Joseph Pennell, paintings of The Sky Fighters of France by Lieut. Henri Farré, and water color sketches for Y. M. C. A. huts by Mabel Key; war pictures by soldiers of France and photographs of the Italian battle front.

The Ryerson Library of the Art Institute is sending prints to hospitals, gathering material for scrap-books, and putting secretaries in touch with speakers as well as placing at the disposal of the camps its large collection of photographs, lantern slides and post-cards.

In response to immediate need for entertainment and education in the camps the Ryerson Library is making up sets of post-cards to be used in a radiopticon accompanied by a brief travelogue telling one or two interesting facts about each view. These travelogues aim not only to entertain the boys in the camps, but to give them a clearer understanding of the countries to which they are going and to incite them to further study of foreign life and to the reading of good literature.

From September 2d to 15th, a War Exposition was held in Grant Park. The Art Institute formed one of the approaches to the Exposition and housed the pictures which were shown in connection therewith. This exhibition was selected from a collection of 2,000 paintings, drawings and prints by French artists. On the first Sunday the Exposition was opened 60,790 persons visited the Institute; the total attendance for three weeks was 256,053.

At the time the Farré paintings were shown motion pictures were displayed in the lecture hall.

From the exhibition of French toys made by wounded French soldiers, the proceeds amounted to over \$1,000 and were sent to the toy makers.

The steps of the Art Institute have been a Navy recruiting station for several weeks

and on Sunday afternoons and evenings during the summer the War Recreation Committee of the Chicago Woman's Aid has entertained Jackies and soldiers in the Institute's Club Room. The total attendance at these entertainments has been upward of 3,000.

The Terrace of the Art Institute has been the place chosen for the reviewing stand in most of the patriotic parades in Chicago.

The Institute is open free to men in uniform.

Two flower sales have been held in the Museum, one for the benefit of the Red Cross and one for the benefit of the Y. M. C. A.

Receptions for Marshal Joffre and the French, Belgian, Italian, and Roumanian Missions have also been held in the same hospitable building.

Fullerton Hall has been used often for entertainments, lectures, and general meetings in connection with all branches of war work.

The students and employees of the Institute have responded splendidly to the drives for Thrift Stamps, War Savings Stamps, Liberty bonds, Red Cross and Y. M. C. A. memberships. Boxes for the collection of tin foil for the Red Cross, for fruit stones and pits for gas masks are always in evidence.

Last fall an effort was made to induce the Government to establish a Camouflage course in the Institute School. This did not, however, prove successful, but the Institute itself is conducting some such course this year under its own auspices. A course in poster making has been incorporated in the curriculum. In fact the School has undergone a reorganization in order to meet the forthcoming industrial and artistic awakening.

Four hundred and twenty-four of the students in the Art Institute School are now in the service and a Student War Relief Association has been formed to meet the needs of these boys.

The people of Chicago are proud of the record the Art Institute is making and it is a very just pride.

# THE AMERICAN MAGAZINE OF ART

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## A COUNTRY TO DIE FOR!

A wounded French soldier returning to his home in the yet unspoiled portion of France, moved by the beauty of the landscape seen from the window of his railroad car is said to have fervently exclaimed, "What a country to die for!"

No better argument for civic art was ever presented than this.

France for many years has zealously cherished beauty, recognizing it as a national asset. It is on account of the element of beauty in the design of her manufactures that for years this wonderful Nation has enjoyed industrial supremacy. It is because of the beauty of her architecture—her Gothic cathedrals, her chateaux, her palaces, her public buildings, yes even her humble dwellings—that before the war visitors came from all parts of the world to see, to marvel, to admire, to be instructed and refreshed. It is, we now see, this same thing we call beauty in her landscape which in large measure has made her sons so willing to lay down their lives to save her from a ruthless invading army of barbarians.

The old saying that "God made the country and man made the town," comes quickly to mind, but it has unfortunately been within the power of man to despoil that which God has created. To what a terrible extent and how vast a scale this has been done in this country all who have

traveled much know only too well. Niagara was only saved from the hand of greed by long and strenuous effort. No city and almost no town has been built in the whole United States without nature being laid waste. Industrial enterprise has almost invariably made hideous that which was once fair. Think of our water fronts, our city outskirts, the railway approaches to most of our cities, the little streams which run through our towns. Think too of the bill-boards along our railroads, blots upon the fairest landscape that one may find in any land. And all this has been done thoughtlessly, ruthlessly and ignorantly, not with malice intent. In spite of it all we are a patriotic people. We have journeyed to France, to England and to Italy to revel in beauty, but we have not realized until now the deeper significance of it, we have heard no message, we have brought no wisdom home.

We have in our portion of America some of the most wonderful scenery in the whole world. Through the ever growing series of National Parks we are now trying to conserve it, or at least a portion of it. But we must remember that it is not the grandeur of the French landscape which knits that country so close to her children but rather its "little loveliness," its good roads so picturesque and intimate, its well kept cottage gardens, its little rivers with their unspoiled banks, its woods full of the songs of birds, its trees treasured almost as human friends. The thousand bits of beauty in nature reverently looked upon as the good gift of God—that beauty which has been recognized and cherished by the humble as well as the great—God and man working together and in harmony. Nature plus art, and art practiced almost unconsciously by the many. It is this which makes all France to the French "holy ground." It is this, altered in many ways, seen in many forms, which gives rise to the finest spirit of true patriotism; that which led one soldier who had faced death to exclaim out of the fullness of his heart, "What a country to die for!"

An Allied Art Salon of War pictures, prints, posters, etc., is to be held in New York in December under the auspices of the Mayor's Committee.

## NOTES

THE AVENUE OF THE ALLIES For the great Liberty Loan drive which opened September 28th and continued for three weeks, Fifth Avenue from Madison

Square to 59th Street was converted into a great spectacle, "The Avenue of the Allies." In no other city of the country has the war been staged with such remarkable effectiveness as in New York where since the beginning it has been spectacular with all the art at the command of America's leading art center. Union Square, Madison Square, the Plaza of the Public Library have furnished stage settings for many impressive scenes. And all up and down Fifth Avenue little one-act plays have been put on, from wagons, from automobiles, from booths, inducing the pennies, the dimes and the dollars from the pockets of the passers-by. The flag-bedecked Avenue itself has presented the appearance not of sorrow and mourning, but of a gala festa which has stood in part for the holiday spirit with which to a great extent we have gone to war and also for the gallant courage of our boys overseas and for those at home who have sent them crusading.

Perhaps the Avenue was never more brilliant, more amazing than during the Fourth Liberty drive when the windows of the great shops were given over to patriotic exhibits. A great Altar of Liberty, designed by Thomas Hastings, the architect, stood in Madison Square and was inscribed with notable quotations from speeches by President Wilson, Lloyd George, Ribot, Clemenceau and other great statesmen. At the sharp nosed corner of the Flat Iron Building was a group of sculpture representing four soldiers in the attitude of rushing to battle with just behind them the Goddess of Liberty; a group designed by Nelson Greene and modeled by Philip Martiny, the sculptor.

The painters were mobilized by Augustus V. Tack and painted pictures of war scenes which were displayed in the various shop windows. Among these was a picture of a submarine sinking defenseless fishing boats off the New England coast by George Elmer Browne; "Carry On," by Edwin H. Blashfield and a portrait of a negro army

officer by Orlando Rouland. Francis C. Jones contributed "The Trail of the Hun," a picture of a woman lying on the floor of her home with dishes scattered and broken and her home plundered. By George Bellows was a picture entitled "The German Arrives" showing the work of the Huns in cutting off the hands of their captives. Mr. Tack's picture was entitled "You Must Choose" and represented a woman who held in one hand a Liberty Bond and in the other a chain which represented the Prussian bonds. Among the other artists contributing were Will Low, Douglas Volk, Gardner Symons and a score of others.

A number of these pictures will later find their way into war exhibits to be set forth under the auspices of the Pictorial Division of the Committee on Public Information, in cooperation with the American Federation of Arts.

AN EXHIBITION BY VIOLET OAKLEY	An exhibition of original drawings and studies for mural decorations in the Pennsylvania State Capitol and elsewhere by Violet
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Oakley, A. N. A., Litt. D., of Philadelphia, was held in the Corcoran Gallery of Art in October and will later be shown in other Art Museums under the auspices of The American Federation of Arts.

Commanding special attention in this exhibition is Miss Oakley's recently completed series for the Senate Chamber at Harrisburg, entitled, "The Creation and Preservation of the Union, and Penn's Prophecy of Peace." Beginning with Washington's famous appeal at the Constitutional Convention, "Let us raise a Standard to which the wise and honest can repair. The Event is in the Hand of God," a significant note is struck. In the second panel Lincoln addresses the war weary people at Gettysburg. "It is for us—the living—rather to be dedicated to the unfinished work." The artist's dramatic realization of these historic episodes will be quickly comprehended at this time when the moral conscience of the nation is again at a high pitch of activity, putting its full force into the making of a new world. These two panels are part of a group which reaches its climax in the "Supreme Manifestation of Enlightenment in International

Unity." In the center, dominating everything is a colossal figure symbolizing unity. In that state of consciousness not so far distant, the kings take off their crowns, the scholars bring their gifts like wise men of old, the swords are beaten into ploughshares, and all the slaves are set free from all forms of slavery. The immense size of the original decorations, the Unity panel alone is 45 feet long, precludes their being exhibited in other cities, but this exhibition of studies and drawings gives an unusual opportunity to see such work in the making, to walk around inside the artist's mind, as it were. Violet Oakley received this enormous commission to decorate the Senate Chamber and the Supreme Court from the State of Pennsylvania in 1911 because of the great satisfaction given by her first series in the Governor's Reception Room, a frieze entitled, "The Founding of the State of Liberty Spiritual," visualizing the events leading up to the forming of the Society of Friends and covering also the life and work of William Penn, a profound thinker whose plans for an ideal government will bear particular study in the light furnished by contemporary history.

The rich and brilliant color of the cartoon for a stained glass window owned by Robert Collier of New York which illustrates the "Divine Comedy of Dante Alighieri" attracts attention, and permits the spectator to follow Dante's spiritual adventures through the Inferno and Purgatorio up to the Tenth Heaven of the Paradiso where Beatrice shows him the Great White Rose—the circle of the Blessed. This window received the Medal of Honor at the Panama-Pacific Exposition, San Francisco.

Two recent works included in the collection are a poster representing "Italy, Guardian of the World's Most Precious Heritage of Beauty," and a portrait in red chalk, of Mme. Amelia Galli-Curci, the renowned soprano, which have been reproduced to sell for the benefit of the Italian Auxiliary of the American Red Cross.

Among other items of special interest are the illustrations in color for the "Story of Vashti" which won the gold medal of the St. Louis Exposition. They have much the color quality of Persian tiles and illustrate one of the first recorded instances

of resistance to autocracy when "King Ahasuerus commanded Vashti the Queen to be brought in before him, but she came not."

MUSIC AND THE WAR It is typical of the attitude of France toward art that it should in this fourth year

of the war send a Mission Musique to this country. This consists of Captain Gabriel Pares, heading a band of sixty musicians, every one of whom it is said, has seen active service, and nearly every one of whom carries the *blesé* bar or the Croix de Guerre on his breast. The band is now touring the camps and cantonments of the United States with a Y. M. C. A. man for a *cicerone*, and it is delivering its message in no uncertain way. As a special correspondent of *The Outlook* says, "In this instance the French imagination has gone beyond Anglo-Saxon logic in the shaping of this appeal to American hearts through the Mission Française Musique."

It is interesting in this connection to call attention to what Mr. Walter Damrosch has been doing in France during the past summer. He went to give a series of concerts in French towns, conducting an orchestra of French musicians. The transportation facilities were so hopelessly disjointed, however, that the plan had to be abandoned.

Instead, at the request of General Pershing, Mr. Damrosch spent five weeks helping to organize a school for American bandmasters and players in France, a school which will mean that our American bandsmen will return from France better musicians and will serve more nobly in their chosen calling.

This school will open on October 1st in a French town where a corps of celebrated French instructors, all of them first prize winners of the French Conservatory and all soldiers of the French Army, will, by courtesy of the French Minister of War, be detailed to act as instructors for American musicians in the same way that the French have detailed artillery and aviation experts to serve in our army camps. Forty American bandmasters are to have two months intensive training and 160 talented American musicians three months musical instruction, giving way to another 200 when

their course is completed. Music has proved a great force in the present war.

**A NEW DEPARTMENT OF INDUSTRIAL ARTS AT THE METROPOLITAN MUSEUM** An excellent indication of the march of events in these days of struggle for the mastery of an ideal in human life is the spirit of usefulness demonstrated by The Metropolitan Museum of Art, an institution devoted to the maintenance of the arts of peace and now doubly anxious that these arts be improved and propagated for the time after the new day has dawned when our readjusted existence and our millions of returning fighters will require that balance wheel of grace and beauty which a fine environment affords. Believing that the era of progress, which this war will certainly usher into the world, will see an exceptional development in the various industrial arts branches, this Museum has lately established a department devoted specifically to the requirements of producers and dealers in industrial art objects, a department which will make every effort to render accessible the invaluable resources of the collections for the betterment of American design and craftsmanship. This office will be in charge of Richard F. Bach, of Columbia University, formerly one of the editors of *Good Furniture Magazine*. It is planned to make this departure directly useful to all designers and producers, dealers and manual craftsmen engaged in any way in connection with the making or selling of furniture, fabrics, floor coverings, clothing, metalwork, woodwork, jewelry, laces and any other industrial art branches.

Those who have followed the development of The Metropolitan Museum of Art since its inception, or even during the last twenty years of its phenomenal growth, will see in this announcement one of the most important forward strides that could be taken in American industrial arts production.

**ARMOR FOR OUR CRUSADERS** The collection of armor at the Metropolitan Museum is not only one of the best in the world, but it is most charmingly set forth. That it is serving at the present time of great

value to the Nation and that under the direction of its one-time Curator, Bashford Dean, now a Major in the Army, it is being studied and utilized as models for modern armor, is not generally known.

The story of this interesting war service rendered by a Museum is given in full by authorization of the War Department in a recent issue of the *Official Bulletin* as follows:

Armor for the American soldiers—helmets, shields, and breastplates—is being modeled in the workshop of the Metropolitan Museum of Art, in New York City.

Comprising all that was best in the types of armor used in the days of the ancients this armor, in some instances, is being wrought into shape on ancient anvils and by hammers that were actually used centuries ago.

And in direct charge of the workshop is a French artisan whose skill has been known to collectors the world over and whose forbears, for generations back, have kept alive the dying trade of the armorer.

#### *New Use for Armor*

This war in Europe, which has brought back into use many discarded weapons and practices of medieval warfare, has found use for armor as well. This is shown in the adoption of steel helmets by all the warring powers; in the use of heavy breastplates by the Germans, and lighter breastplates, for attack, by the English; in the armored waistcoats used by the Italians, and in trench shields which all the armies are using.

Because of this it has become desirable to review the entire study of ancient armor, to which for centuries some of the greatest artists and scientists gave their best efforts. To such masters of the science of armor design as Leonardo, Guilio Romano, Vellini, Holbein, Dürer, Michael Angelo, and others, are ordnance experts of today turning for guidance and inspiration. In fact, it can be stated that so completely were armored defenses studied in the past that today there is scarcely a technical idea brought forward which was not worked out in elaborate detail by the old-time armor makers.

#### *Museum Collection Studied*

Fortunately for the Ordnance Department, one of the greatest collections of

ancient armor in the world, accessible to study by the American armor designers, is in the Metropolitan Museum of Art in New York City. This collection, ranking probably seventh in the world, now includes the famous Riggs Collection, which represents the life work of a wealthy student of the subject, and includes some of the richest and rarest pieces that have been in the market since 1850.

It is as an incident to this collection that there was established at the museum an armorer's workshop. So far as is known it is unique. It was established for the purpose of cleaning, repairing, or, in rare cases, restoring pieces that were defective. To this end the museum has studied exhaustively the processes of making armor, and has collected from all parts of the world the tools of the ancient armorer's art. Included among these are about 90 kinds of anvils and "stakes," several hundred different types of hammers, curious shears, and instruments the very knowledge of which has today almost disappeared—almost, because there still exist armorers who have inherited the skill of their ancestors. At least six of them are known to be working today: One is in Dresden, one in Switzerland, two in Japan, one in London, and one, a French artist named Daniel Tachaux, who is now working under the supervision of Maj. Bashford Dean, of the Ordnance Department, in the armor workshop of the Metropolitan Museum of Art.

#### *An Artist in Hammer Work*

As an artist in hammer work M. Tachaux, many students believe, is superior to all. He was born in Blois, where his forbears had been doing metal work for many generations. Going to Paris in the seventies, he was apprentice to the famous Klein, who was brought from the Dresden armory at the order of Napoleon III to clean and repair the armor which Napoleon III was then installing in the beautiful Chateau of Pierrefonds. Thus, both by training and descent, M. Tachaux represents the skill of the armorers of ancient times. Ten years ago he was brought to New York and given an appointment as assistant to Maj. Dean, the curator of the armor collection at the Metropolitan Museum of Art. There the

Frenchman's skill was needed in cleaning and mounting the armor of the collections.

When the war broke out, learning that the Government was in need of skilled makers of models for the preparation of armor, Director Robinson, of the Metropolitan Museum, with the sanction of the trustees, placed the department of armor at the disposition of Secretary of War Baker. Since then numerous designs have been carefully worked out by Maj. Dean and actually made by Tachaux and his young French assistant, Sergt. Bartel, now of the Ordnance Department.

#### *In Service of the Army*

Maj. Dean himself was brought into the service of the Army in November 1917. Owing to his lifelong study of the subject he was commissioned as a major and sent abroad at once to report on the status of armor. He returned to the United States late in January and has kept the armor workshop of the museum busy, week days and holidays, turning out models in accordance with the suggestions of Gen. Pershing and the Ordnance Department. No less than 25 different types of armor defenses have been made in various factories in experimental lots, including in number from a few score to many thousand pieces, some of which have found favorable comment at American headquarters. These armor defenses include even arm and leg guards, the use of which was suggested by the study of hospital statistics in France and England. It appeared that more than 40 per cent of the hospital casualties suffered were leg wounds, and no less than 33 per cent arm wounds.

#### *Improved Metal Employed*

In connection with this work every effort has been made to improve the character of metal used in the armor making. A committee of the National Council of Defense, including the names of such armor experts as Alexander McMillan Welch, Edward Hubbard Litchfield, Ambrose Monnell, Dr. G. O. Brewster, and Clarence H. Mackay, has dealt especially with the problem of personal armor. And some of the most eminent metallurgists of the country, including those on the committee, have devoted almost their entire time to the question.





**TWO PAINTINGS OF CHILD LIFE BY ADAM EMORY ALBRIGHT**



AUTUMN

JOSEPH T. PEARSON, JR.

## NEWS ITEMS

The Library of Congress is showing at present the extremely interesting and notable collection of war prints sent out by the British Government. This collection comprises more than fifty prints by Great Britain's most famous draftsmen. They are divided into groups: "Making Soldiers," by Eric Kennington; "Making Sailors," by Frank Brangwyn; "Making Guns," by George Clausen; "Building Ships," by Muirhead Bone; "Making Aircraft," by C. R. W. Nevinson; "Transport by Sea," by Charles Pears; "Woman's Work," by A. S. Hartrick; "Work on the Land," by William Rothenstein and "Tending the Wounded," by Claude Shepperson.

This exhibition can be obtained by museums, art associations and others for display through the American Federation of Arts. It is one of the most stirring pictorial presentations of the war which has yet been set forth.

Daniel Chester French's statue of "The Republic," modeled originally for The Chicago World's Fair, is now standing in permanent material in Jackson Park,

Chicago. The original statue was plaster and stood at the east end of the Court of Honor at the head of the principal lagoon. The reproduction which has lately been put in place is of bronze. The cost of the statue, \$50,000, was met by a surplus on the books of the Fair when all debts were paid together with interest accruing thereon. It has been erected as a permanent memorial to the great World's Fair and is a work of extraordinary beauty.

In London, during the past summer, was held a memorial exhibition of paintings by the late Sir Alfred East, one of England's greatest modern landscape painters. This exhibition was held in the galleries of the Fine Art Society in New Bond Street and attracted much attention. The foreword to the catalogue was written by Mr. A. L. Baldry, and was most appreciative.

One of Sir Alfred East's last and most notable paintings is in this country at present and will be shown with a group of paintings by other British and French artists in various art museums this winter under the auspices of the American Feder-

ation of Arts. It is entitled, "The Rainbow," and shows one of the typical coast scenes in England.

The Washington Society of the Fine Arts has planned quite an extensive program of lectures, lecture-recitals and concerts for the coming season, all of which, through the cooperation of the Board of Education, are to be held in the great Auditorium of the Central High School. These have been specially arranged for the benefit of not only members of the Society, but war-workers in Washington, and include besides a series of lectures on French Art, lectures on Literature and on Civic Art by distinguished authorities, and a course of lecture-recitals on the Opera by Nicholas Douty of Philadelphia, a series of four evening orchestral concerts by the Symphony Society of New York, Walter Damrosch, Conductor, at which Mr. Damrosch will speak briefly analyzing the compositions.

The Association of Museum Directors announces the following exhibitions as available for circulation under the Association's direction, among museums at the present time: Paintings by Henry Golden Dearth; paintings by Bryson Burroughs; paintings by a Taos Group of artists, Blumenschein, Higgins, Ufer and Proctor; paintings by Caro-Delvaile and sculpture by Spicer-Simson; paintings by Jonas Lie; paintings by Gari Melchers; pastels by Dewing, Kronberg, Henderson, and Hassam; paintings by Robert Henri; paintings by Louis Kronberg; and paintings by Canadian artists.

Mr. George William Eggers, Director of the Chicago Art Institute, is Chairman of the Committee on Exhibitions and inquiries with regard to these exhibitions should be addressed to him.

An exhibition of paintings by Gerrit A. Beneker and Frank H. Desch, both of Provincetown, Mass., which is to make a circuit of art museums and institutions this winter, was shown in the Arts Club of Washington from the latter part of September to October 20th. Much attention has been attracted by Mr. Beneker's interesting and successful labor posters to which

reference was made in the October number of THE AMERICAN MAGAZINE OF ART.

The City Art Museum, St. Louis, is holding its Thirteenth Exhibition of Paintings by American Artists, opening September 15th, and continuing until October 28th. The collection comprises 79 works many of which have been lent by private collectors and art museums. Judging from the catalogue and familiarity with many of the pictures set forth it would seem to be a most excellent, varied and significant exhibition. Childe Hassam's exceedingly popular painting entitled "Allies Day," awarded the Altman \$500 prize at the recent exhibition of the National Academy of Design, is included among the exhibits.

Through the generosity of Mr. A. E. Gallatin, the American Federation of Arts has lately been enabled to send sets of Raemaekers' cartoons to a number of the camp libraries and Y. M. C. A. huts. More than sixteen applications for such exhibits were received by the American Federation of Arts and will be met through the loan of Mr. Gallatin's collection.

It is reported that the French General Staff has assigned one of its own members to the sole duty of seeing that the Raemaekers' cartoons are brought before every man in the French army, so highly are their graphic qualities and significance esteemed.

The Pennsylvania Academy of the Fine Arts will hold a special exhibition of drawings in connection with its Annual Exhibition of water colors in the fall of the present year.

Through the generosity of Charles M. Lea, a First Prize of \$300 and a Second Prize of \$150 will be awarded respectively to the best and second best drawings.

Drawings eligible for competition must be executed by students regularly enrolled in any American School of Art which has a faculty of at least three instructors.

The subject must deal with the human figure, either singly or in composition, and be executed in black and white by pen, pencil or hard crayon, on white paper 18 by 24 inches in dimensions. Drawings must reach the Academy not later than November 19th.

## Bulletin

### EXHIBITIONS

- NEW YORK WATER COLOR CLUB.** Fine Arts Galleries, New York. Twenty-ninth Annual Exhibition.....Nov. 1—Nov. 24, 1918  
Exhibits received October 18 and 19, 1918.
- ART INSTITUTE OF CHICAGO.** Thirty-first Annual Exhibition of American Oil Paintings and Sculpture.....Nov. 7—Jan. 1, 1919  
Exhibits received prior to October 26, 1918.
- PHILADELPHIA WATER COLOR CLUB.** Pennsylvania Academy of the Fine Arts. Sixteenth Annual Exhibition.....Nov. 10—Dec. 15, 1918  
Exhibits received prior to October 17, 1918.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS.** Pennsylvania Academy of the Fine Arts. Sixteenth Annual Exhibition.....Nov. 10—Dec. 15, 1918  
Exhibits received October 28, 1918.
- NATIONAL ACADEMY OF DESIGN.** Winter Exhibition. Fine Arts Galleries, New York.....Dec. 10—Jan. 12, 1919  
Exhibits received November 25 and 26, 1918.
- PENNSYLVANIA ACADEMY OF FINE ARTS.** One hundred and fourteenth Annual Exhibition of Oil Paintings and Sculpture.....Feb. 9—Mar. 30, 1919
- ARCHITECTURAL LEAGUE OF NEW YORK.** Fine Arts Galleries..Feb. 1—Mar. 1, 1919  
Exhibits received January 15 and 16, 1919.
- NATIONAL ACADEMY OF DESIGN.** Ninety-fourth Annual Exhibition. Fine Arts Galleries, New York.....Mar. 18—Apr. 27, 1919  
Exhibits received March 5 and 6, 1919.
- ALLIED ARTISTS OF AMERICA.** Fine Arts Galleries, New York..May 8—May 31, 1919  
Exhibits received April 30, 1919.

# Join



## When Distress Calls the Red Cross Answers "HERE!"

**N**OW the Red Cross calls! The annual Christmas Roll Call of members will echo throughout the land the week of December 16th to 23rd.

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# THE AMERICAN FEDERATION OF ARTS

*What is the American Federation of Arts?*

It is the National Art Organization of America.

*Is it really National?*

Yes, it has affiliated with it as chapters, 228 organizations from Maine to California, from Minnesota to Texas, besides a large individual membership, amounting to several thousand which is no less widespread.

*What are its objects?*

To unite in closer fellowship all who are working in this field; to furnish a channel for the expression of public opinion in matters pertaining to art in order that better legislation may be secured and a better standard upheld, and to increase and diffuse knowledge and appreciation of art for the advancement of art and the benefit of the people.

*How does it unite in closer fellowship workers in the field of Art?*

(1) By uniting their aims; (2) by bringing their representatives together once a year in a Convention; (3) by serving as a general clearing house for all.

*How can it serve as a channel for the expression of Public Opinion?*

By securing such expression from its widespread membership of organizations and individuals.

*Has it ever rendered service in this capacity?*

Yes, upon several occasions, notably in connection with the remission of the tariff on works of art, and the emplacement of the Lincoln Memorial at Washington on the site selected by the Park Commission and the Federal Commission of Fine Arts.

*What does it do to increase and diffuse knowledge and appreciation of Art?*

Sends out traveling Exhibitions of works of Art (thirty-one in 1917, which went to 125 places). Circulates Lectures on Art, illus-

trated with stereopticon slides. Publishes a monthly magazine, *THE AMERICAN MAGAZINE OF ART*, and *The American Art Annual*, a comprehensive directory of Art.

*When was it organized?*

In 1909—at a Convention held in Washington.

*By whom?*

Representatives of the leading Art Organizations such as the American Institute of Architects, National Academy of Design, National Sculpture Society and The Washington Society, called by the American Academy of Art, among the regents of which, were, at that time, Elihu Root, F. D. Millet, J. Pierpont Morgan, Charles M. Foulke, Charles L. Hutchinson and Robert Bacon.

*Why?*

Because these broad-minded men of affairs believed that real prosperity and the greatest happiness came both to nations and individuals through immaterial things (among which is Art), and that, therefore, no duty is higher than to place such in the grasp of the greatest number.

*What advantage is Chapter Membership in the American Federation of Arts?*

Closer association with other organizations. Opportunity of securing exhibitions and lectures. Representation at the Annual Conventions. *THE AMERICAN MAGAZINE OF ART*.

*What advantage is it to an individual to become a member?*

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# THE AMERICAN MAGAZINE OF ART

"Art and Progress"

DECEMBER, 1918

## TABLE OF CONTENTS

"GRAY AND SILVER—THE MERSEY," A WATERCOLOR BY JAMES A. McNEILL WHISTLER.....	Frontispiece
THE DAKOTA PLAYMAKERS.....By FREDERICK H. KOCH	39
<i>Six illustrations</i>	
LANDSCAPE TARGETS.....	47
CHILDE HASSAM AND ETCHING....By FRANK WEITENKAMPF	49
<i>Two illustrations</i>	
CHARLES GRAFLY IN HIS SUMMER HOME, <i>Eleven illustrations</i>	52
By ANNA SEATON-SCHMIDT	
FINE ARTS AS A LEARNED PROFESSION....WM. L. JUDSON	59
AN ARTISTIC NEMESIS.....	61
MR. PENNELL IN REPLY TO DR. HANEY.....	63
EDITORIAL: AFTER THE WAR.....	64

## NOTES AND ITEMS

### WAR PICTURE EXHIBITIONS AND BULLETIN

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# THE AMERICAN MAGAZINE OF ART

VOLUME X                      DECEMBER, 1918                      NUMBER 2



GROUP OF ELIZABETHAN CHARACTERS IN THE SHAKESPEARE TERCENTENARY MASQUE "SHAKESPEARE, THE PLAYMAKER". ILLUSTRATING HOME-MADE COSTUMES.

## THE DAKOTA PLAYMAKERS

BY FREDERICK H. KOCH

Professor of Dramatic Literature, University of North Carolina—formerly Professor of Dramatic Literature, University of North Dakota; Founder of The Dakota Playmakers

IT is now thirteen years since the writer then fresh from Harvard, came to the University of North Dakota as Instructor in English. Upon timidly inquiring what dramatic performances had been given at the University, he was naïvely informed by one that at the preceding Commencement the graduating class had very successfully staged *The Merchant of Venice*, *Up-to-Date*. Further questioning revealed that the success of the performance was due not so much to Shakespeare's masterpiece, as to its being *Up-to-Date*—which it certainly was. The "local hits" which embellished Shakespeare's poetry, it was said, had been greeted with vociferous applause.

The situation seemed sufficiently discouraging to be encouraging. No doubt the "local hits" represented a low state of

native dramatic taste, but the idea was fundamentally vital. It indicated that the people, though unguided in their taste, were vigorously interested in expressing their own life. With this thought in mind and the hope of youth in heart, the new Instructor in English went to work.

The following June he made his first venture, training a little company of University actors and touring the state in Sheridan's classic comedy, *The Rivals*. With this, and succeeding tours in Dickens' *Tom Pinch* and Sheridan Knowles' *The Love Chase*, the first mileposts were securely planted, and the histrionic annals of the University begun.

Then an organization was formed by a group representing both the faculty and the student body, to cultivate dramatic ap-

preciation and self-expression through the production of good plays. Founded as "The Sock and Buskin Society of the University of North Dakota" eight years ago, and early outgrowing its merely academic scope, after a period of more than a year's consideration of various names, on December 6th, 1917, a new name was adopted to express the evolution of the original group of collegiate players into an active society of playwrights. *The Dakota Playmakers* was the name chosen, as expressing a deep love for the land of Dakota, and the continuing efforts of the group toward translating the life of the North-West into fresh dramatic forms. These things it is the purpose of this article briefly to rehearse.

The way has proved long and hard, but never really discouraging. Always there has been the enthusiasm, the newness of the undiscovered country, the making of the great North-West. From the thirteen growing years slowly there has come a wonderful outflowering—a dramatic miracle! For here has been demonstrated that practically the first generation of Americans from the soil, from our prairie pioneers, can translate its own thrilling life into new dramatic and literary forms—and even into poetry promising much toward a genuinely native art to come.

The very lack of the usual facilities for production, together with a fine spirit of loyalty, of cooperation of all the members of the group, has made *The Dakota Playmakers* truly a society of co-workers in cooperative arts, and "an institution of the dear love of comrades." By necessity then came some interesting discoveries in Communal Playmaking.

#### I. THE BANKSIDE THEATRE

First came *The Bankside Theatre*. An outdoor theatre was required in which *The Playmakers* might stage an original historical play, *A Pageant of the North-West*, devised and written by them for presentation on the occasion of the meeting of the Mississippi Valley Historical Association in 1914. There were no hills, no hillside slope to form an amphitheater for seating an audience. But flowing across the University campus a gently curving stream, the

English Coulee, had carved out from the flat prairie in one of its most graceful curves a natural auditorium convenient for seating at least three thousand people. Here, by necessity then, was discovered and dedicated to the State, a new form of the Theatre of Nature, *The Bankside Theatre*—now recognized as a distinct contribution to the history of the open-air stage, and the predecessor of a number of similar stages more recently established in various parts of the country.

The Bankside Theatre was the first to utilize the natural curve of a stream as the foreground of the scene, between the stage and the amphitheatre. It is unique in that entrances and exits can be made by water as well as by land, a feature often useful, and exceedingly picturesque. The stage is approximately one hundred feet wide and forty feet deep. The stream is just eighteen feet in width here, and valuable acoustic properties are contributed by the water. Every seat in the amphitheatre is perfect for both seeing and hearing. The reflections in the quiet stream of the moving tapestry of the play and the setting of nature, either by day or by night, are lovely indeed. Yet on this very spot, by this same stream, not so long ago that living residents cannot remember it, the buffalo herds ranged at will and the Indians met the white man in friendly trade. This may well be taken as a symbol of the marvellous transformation of the primitive soil into an institution of fine arts of the people.

#### II. COMMUNAL PLAYMAKING

Here in this open theatre then an original type of community drama has already flourished, the first instance of cooperative authorship in American pageantry. The first of these communal plays, *A Pageant of the North-West*, above mentioned, represents the dramatic story of the making of the great North-West. It marked a distinct contribution, because it demonstrated that the community under proper direction can not only enact its own traditions and outlook, but more than this that it can actually create the pageant-form, thus cultivating communal literary as well as histrionic art.

The second production of this type,



"SETTING THE WATCH" IN "MUCH ADO ABOUT NOTHING", THE SHAKESPEARE TERCENTENARY PERFORMANCE. MELVIN JOHNSON IN CENTER, AS DOGBERRY—AMATEUR MAKE-UP

staged in June, 1916, was an original communal masque, *Shakespeare, the Play-maker*, designed to commemorate the tercentenary of the death of William Shakespeare, to represent him as a man of his own times, a craftsman of the folk, and to suggest his vision of the new world of America.

These communal dramas were designed and written entirely—dialogue, poetry, music—by a group of students (eighteen in the first case and twenty in the second), at the University, representing the various races: English, Scandinavian, Russian, Polish, Bohemian, Irish, Scotch, German, Italian—that have gone into the making of our big state. All sections of the state were represented. And the entire composition was enriched by reason of the widely varying points of view of the different writers. As one of the amateur playwrights whimsically phrased it:

"If you can see the world with me,  
And I can see the world with you,  
I'm sure that both of us will see  
Things that neither of us do."

Is not such a conception heartening in these days of our strivings toward universal democracy?

Of the results of this method the Editor of the *American Review of Reviews* in a review in the September, 1916, issue of that magazine says of the Shakespeare Masque: "Produced by many minds and hands . . . and uniting in a bond of sympathy a score of writers (there were twenty), hundreds of actors, and thousands of auditors, it was a notable example of community effort. . . In keeping with this aim the Masque dealt with the gradual evolution into permanent dramatic expression of the spirit and life of the people, and linked up felicitously with our own land the genius of the master



MELVIN JOHNSON (HIS OWN MAKE-UP). AS "SHAKESPEARE, THE PLAYMAKER"  
IN THE TERCENTENARY MASQUE

playwright." And further, "Emanating from different pens, the production was enriched with varying viewpoints, yet possessed artistic unity and vibrated with an expression of native poetry strong in dramatic color and tones."

Such a method of authorship by communal collaboration suggests a still further development in making community drama. It has proved that literary as well as histrionic talent may be cultivated by a group

of earnest workers, that not only can they participate as *actors* in a community play, but, by collaboration under proper leadership, they can actually *create* a drama democratic—a new art-form of the people, embodying their own interpretation of life.

### III. RURAL COMMUNITY DRAMA

And from the enthusiasm of The Dakota Playmakers at the University, a new and promising movement has gone out, and a

new type of communal drama has been evolved, *The Rural Community Pageant*.

The first of this type, *The Dickey County Historical Pageant*, was written in collaboration, by twenty citizens representing all parts of that county, and staged at Ellendale, the county seat, on June 1st, 1917. The second, *A Patriotic Pageant of Dickey County* was written and performed in the same manner on June 8th, 1918, also at Ellendale, very near the southern border of North Dakota. On July 4th, *The New Day*, designed as a patriotic ritual for Pembina County, was presented in the outdoor theatre at Saint Thomas, a tiny town not far from the northern line of the state.

This new type of Rural Community Drama has been created under the quickening leadership of Dakota girls, of Mattie Crabtree in Dickey County and Margaret Plank Ganssle of Pembina County, both but recently graduated from the State University, and members of The Dakota Playmakers. And the rural form is a natural outgrowth of the University work. These Dakota Playmakers have carried on the idea. They have taken back to the home-town and countryside a fresh vision, a new folk-consciousness, expressing itself in rural pageantry, in a play-form uniting all the people—not simply of a village, or a city, but now of an entire county-community—in a larger expression of life. So these County Pageants cherish for the country people a new folk-ideal—an expression more democratic, a new song of the countryside.

#### IV. THE PLAY-STAGE

One of the most useful contributions of The Dakota Playmakers is *The Play-Stage*. The University stage originally, like most stages provided in school auditoriums, was altogether too shallow to be adequate for dramatic performances. So an alcove in the attic above was converted into a workshop and has become the effective laboratory of stage devices. The Play-Stage then, was evolved by The Dakota Playmakers to make the original shallow stage suitable for almost any kind of amateur performances.

It was a gradual development. First came the simple, movable fore stage for Elizabethan performances, with the sim-

plest form of curtains and settings. This was later augmented by a portable proscenium and canopy, with adjustable scenery (including a cyclorama), and a movable lighting system. It is altogether the work of *amateurs*, in the best sense of the word, in the original sense of the word of *amo*, I love. Various departments of the University have contributed to it—dramatic literature, mechanical and electric arts, scene-painting, music, costuming, dancing, etc. It is truly a stage of play, of cooperative folk-arts, conceived by the imagination of Youth, built by the sons and daughters of Dakota, and dedicated by them to all the people.

#### V. PRAIRIE PLAYS

Already a whole series of original plays, chiefly one-act pieces, have been produced on the Play-Stage. In the last two seasons seventeen such plays have been produced, ranging in form from realism to poetic fantasy, but mainly plays of farm and ranch life, native plays of the country—vigorous with the life of the soil.

Typical perhaps of these prairie plays are *Back on the Old Farm*, by Arthur Cloetingh, suggesting the futility of an outlived culture on the new western soil; *Dakota Dick*, by Harold Wylie, a comedy of the Bad Lands of the frontier days; *Me an' Bill*, by Ben Sherman, a tragedy of the loneliness of a sheep-herder's life on the great plains, and a remarkable character study of the dual personality of a "loony" Montana shepherd well known to the author; *For the Colleen*, by Agnes O'Connor, the romance of an old Irish pioneer; *Lilacs*, by the same author, a fantasy of the flowering of a New England girl's love on the lonely prairie; *How Daddy O'Connell Had His Way*, by Karl Einarsson, a comedy of an autocrat in a farm home; *Wanted, A Farmer*, a farce by Melvin Johnson, suggested by a visit of Dakota bachelor farmers to the Chicago Live Stock Show; *The Home Fires*, by Harold Wylie, a patriotic play of today; *Morgan of Hinchinbrook*, by Howard Huston, a play of Alaskan frontier types drawn from the author's actual observation in Alaska; *Checkers*, by Dudley Schnabel, a character sketch of town loafers in a village hotel.

It should be noted that these young playmakers are utilizing materials of their



HOWARD DELONG AS THE "LOONY" SHEPHERDER, IN THE ORIGINAL PLAY "ME AN' BILL" BY BEN SHERMAN OF JUDITH BASIN, MONTANA. DELONG'S OWN COSTUME AND MAKE-UP

own experience, putting into dramatic form interesting phases of the life of their own North-West country.

One or two passages from these plays will be suggestive of their spirit and literary quality. From *Me an' Bill*, the shepherd, become a harmless lunatic because of a gnawing grief in his past life together with the loneliness of the great plains, tells of his conception of his shepherd life.

"The Savior liked herding, didn't he? Well, I have my sheep to care for. The blessed little lambs scampering around my

feet. They're white as snow, innocent as love. They talk to you; they see all things that you can't see; they show you life, and make you want to live. You are out there on the plains, under the blue sky, with the soft winds a-singin' songs to you. Free—God, but you are free! You rise in the morning to meet the sun; you throw out your arms, breathe into your lungs life; and it makes you live, doesn't it, Bill? It makes you live! It is the same spirit He had. He wanted to live for his sheep. (Then addressing his spectral dog and chuck-





"BACK ON THE OLD FARM", A TYPICAL PRAIRIE PLAY BY ARTHUR CLOUTINGH (AT RIGHT IN GROUP) HOME-MADE SCENERY

ling to himself). Did you catch him, Shep?"

From *Barley Beards*, by Howard De Long, this homely humorous ballad which the author heard a Norwegian farm laborer sing—a modern folksong:

"Ay ban Svede from North Dakota  
Work on de farm for bout sax yar,  
Van ay get bout tree hundert dollar,  
Tak a look on de big stat fair.

"Buy me un ticket, buy me un bottle,  
Dress all up yust out of sight,  
Dan ay yump on Yim Hill's vaagon,  
Feel so gude, ay feel for fight."

From the romance of the old pioneer in *For the Colleen*, by Agnes O'Connor:

"Her's was the face that 'ud haunt the heart and the dreams of such a lonely Irish lad as Tim Nolan was, on the big prairie.

Wide eyes, sky blue, with the tear and the smile in them. . . . And then I began to work my claim as I'd never done before—dreamin' all the time of a little home. Just a wee house with a white picket fence around it, on the prairies, with wild roses growing everywhere. Just Mary and me, and the green of the grass, and the spring winds blowin' fresh, and the meadow-lark singin'."

#### VI. COOPERATIVE FOLK-ARTS

The authors of these plays have cast, staged, rehearsed, "made up," and in some cases painted the scenery for their own plays, besides taking an important role. For instance, one of our most versatile actor artists is Howard De Long, author of *Barley Beards*, above quoted, a play based on his own experience, and representing an I. W. W. riot in a North Dakota threshing



"MORGAN IN HINCHINBROOK". AN ORIGINAL PLAY OF ALASKAN LIFE. BY LIEUT. HOWARD HUSTON, RECENTLY KILLED IN ACTION IN FRANCE. HOME-MADE SCENERY

crew. He was born of French home-steaders in a sod shanty, forty miles from the railroad. He painted the scenery and acted the leading part in his play, besides superintending all the rehearsals himself. This will serve to illustrate the Playmakers' versatility in cooperative arts.

And The Dakota Playmakers have made a tour of the state with their Play-Stage and have appeared in many towns and villages in these, their own plays. So they have supplied the smaller communities with wholesome dramatic performances. But, more than this, they have proved to the people that their own life can be formed into thoroughly interesting plays, into new plays of folk life.

The young men who have been leaders in The Dakota Playmakers have been foremost in the activities of the University. When the call came, these stalwart lads were among the first to volunteer as soldiers of Liberty, and today they are holding responsible positions in many branches of the United States Army and Navy (and already some have given life itself in the

cause). Now they are carrying on the ideals of The Playmakers, as leaders in amateur dramatics in cantonments and in camps, and in ships on the high seas. A few passages from their personal letters will suggest the fine spirit of these young Playmaker soldiers.

Lieutenant Melvin Johnson, of the Forty-first Infantry, writer of several one-act plays, and one of the co-authors of the Shakespeare Tercentenary Masque, and himself the creator of the title role, in *Shakespeare, The Playmaker*, wrote last fall, just after a brief visit to the University:

"To say that I enjoyed my little visit at the University on my way home from training camp is putting it extremely mildly. It seemed so good to get back on our little stage again, and to smell the odor of grease paint, to feel the excitement of the actors, and then to rejoice as the curtains came together for the last time, that one more success had been added to our already lengthy list. In my mind there is nothing like it—nothing is so thrilling as to be behind the foots, feeling out your audience

and then giving the best you have. . . Yes, I enjoyed everything.

"I go on planning just as if sometime I might get back to go on with the work—I had an idea for a ceiling for our brown set and another for new decorations for the blue side. Oh yes, I have been thinking about it just the same, even if I am miles away."

Ben Sherman, remarkable young character-actor as Caliban in the Shakespeare Masque and in other roles, and author of the Montana sheepherder play, *Me an' Bill*, wrote to Howard De Long, who this year enacted the leading role in that play, a letter of appreciation and comradeship from which the following sentences are taken:

"I am so glad to know that you had the part because I had faith in you, and I have no doubt in mind about it that outside of Bud and me, you were the only one in the Society who could do it.

"That is the best compliment I can give. I perhaps could play it no better than you; but it was my creation and I had faith in myself, so wrote it for myself. However, the fact that the part was a success means much to me, for it gave me belief in myself

as a writer. And you were largely responsible for this fact, for its success. That is why I cannot help but write and express my compliments, for this thing perhaps after the war is over, will influence my career more than anything else."

In a former letter he wrote, "Believe me, when I say that the inspiration that I received from my connection with The Playmakers will travel with me all my life." He is at the present time with the First Balloon Squadron in France.

Such is the spirit of these amateur Playmakers. So they are carrying on, to make way, as President Wilson has suggested, "for the birth of a new day." Such are their "dreams of the Land Yet-to-Be," as phrased in their own brave verse in the first communal county-play—their vision of

"This glory of sunlit sod,

This wilderness brown and bare,

These unbroken fields of God!"

From such promising beginnings may we not hope for much in the coming years? From these communal strivings, perhaps a new art-form; from these playmakers of the people a new poetry democratic—a fresh art-expression of the folk, rich and strange, and of enduring beauty.

## LANDSCAPE TARGETS

**B**ETWEEN February 2d, 1918, and September 15th, three hundred and ten landscape targets for use in military instruction have been painted and sent to twenty-five cantonments and three New York National Guard Armories by American artists, chiefly in New York.

What these targets are and how the work has been conducted is told in a report made by Mrs. H. Van Buren Magonigle, Chairman of the Painters' Committee of the Art War Relief of New York, lately issued.

Mrs. Magonigle says:

"In the British and French armies service targets of various kinds have been used for many years in the preliminary training of the Officers, Non-Commissioned Officers, and men. Of these, the Landscape Targets were most amusingly described in Ian Hay's book, 'The First Hundred

Thousand,' in that delightful chapter entitled 'Shooting Straight.' For it seems that city boys and men find it difficult to recognize objects in the country, and therefore much useful instruction can be given with landscape targets before taking the men out on the open ranges.

"The object of this preliminary practice is to train fire-unit commanders to discern objects quickly, describe them accurately, to give correct fire orders and to train their men to recognize these objects by description, to obey and to pass fire orders from man to man. The men are trained to recognize designated points by description alone, as well as in combination with the finger-breadth and clock-face methods.

"The pictures used are painted in oil on canvas; they are country scenes and embrace almost every variety of scenery in

which it is likely that men may be called upon to operate and with which they should be familiar. They range in size from 3 x 6 feet to 5 x 12 feet.

"The first landscape target used by our new National Army, was made, we believe, by the sculptor, Captain Robert Aitken, M. G. C., 306th Infantry, at Camp Upton, for his own use. He had seen the lithographs used in the British Army and being unable to procure anything of the sort from Washington, adopted the method of the French officers and made one on the spot.

"Subsequently, Miss E. Mabel Clark, received an urgent request to paint a target 5 x 12 feet. This was done by Mr. Edward M. Ashe, the illustrator, and sent to Camp Dix. Miss Clark and a group of her friends at the Ver Meer Studios, continued this work of supplying Camp Dix.

"Mrs. Ripley Hitchcock, Chairman of the Art War Relief, realized that this organization should enlist painters to produce targets, and asked the Chairman of this Committee to take up the work, who then enlisted the cooperation of the two noted Academicians, H. Bolton Jones, N. A., and Francis C. Jones, N. A. These two painters have, up to the date of this report, made 35 of the 310 targets sent through this organization to the camps. From the moment when the opportunity for this direct service to the army and a means of employing their talent, which no other war activity had provided up to that time, was pointed out to the artists, their response has been prompt and enthusiastic. A request to the Salmagundi Club to post the notice prepared by this Committee on their bulletin board resulted in the organization of a War Service Committee and the adoption of this work as the Club's contribution to the war.

"In May, 1918, an exhibition of ten targets was held at the Arden Gallery through the courtesy of Mrs. John W. Alexander and Mrs. James C. Rogerson. The exhibition was decided upon at short notice and we could therefore only show the few finished targets available at the moment. During the course of the exhibition Colonel D. W. C. Falls, 7th Regiment, New York Guard, was kind enough to address a group

of artists to explain from the standpoint of a technical expert the uses to which the targets are put in practice.

"Soon after this interesting talk Captain J. R. Cornelius, 58th Canadians, was invited by Mr. Howard Russell Butler, N. A., to deliver a lecture before the members of the National Academy of Design at the Architectural League of New York. Captain Cornelius is Instructor at the Reserve Officers' Training Camp at Princeton University and is now in charge of the Musketry Range opened there this summer—for which Mr. Butler has painted a series of eight landscape targets, one of these being 39 feet long. The experience Captain Cornelius has had at the front and his familiarity with the use of landscape targets by Kitchener's first army, qualified him to speak with authority upon this subject which he illustrated with lantern slides.

"It is gratifying to note that the Historical Department of the War College at Washington has taken an interest in this work and has procured photographs of many of the targets for their permanent records.

"Owing to the movement of troops and the change in personnel at the Camps, we are now preparing to supply such additional targets as may be required for the instruction of the vast new draft.

"The Committee wishes to record its appreciation of the invaluable and untiring assistance of Mr. H. Bolton Jones, N. A., and Mr. Harry L. Hoffman. Also it tenders its grateful thanks to Mr. Thomas Watson Ball for his help during this summer."

Further information concerning the making of landscape targets may be had by applying to Mrs. Magonigle at the headquarters of the Art War Relief, 661 Fifth Avenue, New York City.

---

Mr. Howard Russell Butler at the invitation of the Trustees of the Metropolitan Museum of Art, gave in the Lecture Hall of the Museum on the afternoon of November 4th, an account of his experiences while on the Pacific Coast last summer in painting the solar eclipse of 1918.



WAREHOUSES, PORTSMOUTH

COURTESY OF CHARLES DAYTON

CHILDE HASSAM

## CHILDE HASSAM AND ETCHING

BY FRANK WEITENKAMPF

Chief of Art and Prints Division, New York Public Library

**W**HEN an artist of Childe Hassam's temperament and power ventures into a new field of art he commands at the very least our respectful attention. When he does it in the strongly personal attitude which is Mr. Hassam's in etching, he compels at the very least our hearty and curious interest.

It is the Hassam of the paintings, whom we know so well, that meets us again in the etchings. Problems of tone and color and light, that have attracted him when working with the brush, he here translates into the language of black-and-white.

Quivering, live sunlight; leaf-thrown, tremulous shadow-spots; zig-zagging reflections in water; such things, promptly observed and deftly reproduced, appear in plates such as "Toby's, Cos Cob," "Portsmouth Doorway," "East Hampton," the last ("done from nature in three sittings," says the artist) particularly successful in its effect of sunny brightness trickling

through leafage. They are obviously the work primarily of a painter, of an impressionist interested in color and light rather than in any precise definition of form. It is in this spirit that he appears to approach etching, and with the interest of one expressing his thoughts in a new tongue. He is perhaps, not entirely in love with this new medium. Shall one say that he seems to show a little acerbity toward it? That he does not fully woo it? And yet he appreciates technical interest to the extent of himself printing his plates.

Somehow there is an added attractiveness in plates of less subtle and complicated impressions, of more straightforward effect. The "Chimneys, Portsmouth," a light, sunny, serene plate, with notation of reflections in water frankly and effectively made in somewhat conventional strokes. "Winnicut Pond," likewise direct in method and graceful in composition. "Old Chinatown," an honest bit of work. The



COS COB DOCK

COURTESY OF CHARLES DAYTON

CHILDE HASSAM

"Athenaeum, Portsmouth," a building set in a live, quivering envelop of atmosphere, not the dry job of a professional architectural etcher. The "Old Toll Bridge," another simple, straight record, in which the sinuously moving reflections in the water are again to be noted, a plate of distinction and character, the crossed lines of which form an intriguing pattern.

It is in appreciation of this patterning in scenery, both natural and effected by human activity, that the artist has named that other plate, "Old Lace." This, with

its original utilization of a homely enough subject—mud flats, with the tide out, the water trailing and trickling here and there—offers a remarkably delicate tracery of line. In some ways it seems to strike the utmost boundaries of the process. Yet by its emphasis on pattern and line it escapes the question that obtrudes itself at sight of some other plates in which tone and color effects have been aimed at to a quite unusual degree. Plates such as "The Dutch Door," which one conceives rather as a painting than an etching, or "Cos Cob,"

which inevitably suggests water color. Not that one halts at the completeness of effect *per se*, for it goes without saying that Hassam would not make it completeness of detail or finish. It is, therefore, not any more or less mechanical placing of lines (lines of the professional engraver or etcher) to produce tone or color impression that obtrudes itself. It is rather a question, sometimes, as to whether the thing was to be done in etching at all. It's easy enough to say that a process has no limits to the master. But it has, and it is precisely the master who respects these limits and finds his expression within their bounds. And Hassam does this, except occasionally, when perhaps, a certain impatience causes him to slight the medium a bit. Or shall one say that to a certain considerable degree etching has yielded all too easily to his facile touch, removing too much the incentive to overcome difficulties inherent in the process? Perhaps this diagnosis is all wrong. If so, it will do no harm. Mr. Hassam is big enough to stand being for a moment a peg on which to hang, for the benefit of younger and less developed talents, an admonition concerning the everlasting truth as to the limits of the medium, any medium. A truism? It is just that which generally needs emphasis. And before the self-constituted preacher descends from his temporary pulpit, there is a "secondly" which applies to not a few etchers. Etching is, in some ways, a dangerously easy process, tempting to uncensored publication. There are times when, instead of using his sketch book, the artist will make notes on the copper-plate, made up in part of conventional short hand scribbles, notes intended for the portfolio as memoranda. If not put thus directly in printable form, they might conceivably not have entered the pomp and circumstance of public exhibition and sale. Perhaps, even these, long after his time, may be eagerly snapped up by a collecting public not always discriminating, or discriminating beyond our present standards. But that the living artist may cautiously leave to the future.

These byways of thought have led to a desultory consideration of some aspects of etching today, and away from the main topic.

Realizing that, a round turn brings us to the appreciation of the fact that Childe Hassam, in all that he does, gives us himself, which is after all the main thing. If his message is delivered in a language clearer and stronger and finer, at some times than at others, ours is the right of choice. There are some things which he depicts with more apparent love than others. The quivering shadows of leafage in sunlight, for instance, surely seem to draw his sympathy more than the tree itself as a living, growing thing. Very well; our sympathy may play similarly before his work.

One thing may be firmly said, however, and that is that some of these subjects, such as "The Steps" and others, fairly cry for the lithographic crayon. The province of a medium will make itself felt. And it is decidedly interesting to hear that Mr. Hassam has taken up also this process of lithography, so eminently rich in resource, and so eminently suited to his art in certain of its moods.

#### GIFTS TO FOREIGN NATIONS

One of the resolutions passed at the Convention of The American Federation of Arts held in Detroit in May urged the enactment of legislature to prevent the making of gifts (works of art) of a public representative character to foreign countries by voluntary organizations in the United States without the approval of the proper authorities of the United States Government.

As a result a bill has been lately introduced into Congress authorizing the Secretary of the Treasury to refuse to permit the exportation of any work of art purporting to be a gift made by an individual or organization to a foreign nation or municipality, unless by consent of the Secretary of State.

This bill also authorizes the Secretary of State to make and publish regulations governing gifts proposed to be made to foreign nations by citizens of the United States or organizations, the purpose of which is to secure in such gifts a high standard of excellence.

The bill was introduced into the Senate by Senator Phelan of California.



CHARLES GRAFLY'S STUDIO, LANESVILLE, MASSACHUSETTS

## CHARLES GRAFLY IN HIS SUMMER HOME

BY ANNA SEATON-SCHMIDT

WITH a strong cordial grasp of the hand Mr. Grafly welcomed us one day last September to his war garden at the rear of his summer home on Cape Ann. We were unexpected visitors and we found him digging potatoes and piling them into great heaps which he regarded with evident joy and pride. Had he not tilled the ground, planted the potatoes and watched their growth, and here was the harvest—the reward. Not only potatoes, but beans, tomatoes, cabbages, beets and giant sugar corn grew in Mr. Grafly's garden. What passerby on the high road would have dreamed that behind the spacious homestead, approached through an avenue of stately trees, and lovely flowers, was hidden away a kitchen garden and an enchanting old apple orchard.

It was in the orchard that the idea of a community theatre had birth and development. Coming for rest and quiet to Folly Cove the Grafly family soon became interested in the village children of that vicinity and the adjacent settlements of Lanesville and Rockport. The need, it seemed, was for community interest of some sort—work or play. It was the sculptor's daughter who first suggested outdoor dancing and pageantry. Gradually her ideas took shape, and a little community theatre on the Grafly place has become a vital part of village summer life. Miss Grafly has entire charge of the performances. She writes the plays and trains the boys and girls who flock, eager to take part in them. With the assistance of her mother she also designs, dyes and fashions hun-





PHOTOGRAPH OF CHARLES GRAFLY

dreds of costumes. Her father, the sculptor, is stage manager and general carpenter and mechanic. The lovely amphitheatre with the splendid trees as both stage set and background is of his arrangement. This year, in August, a Masque of Mercy was given therein for the benefit of the Red Cross and attracted hundreds of North Shore visitors. It seems difficult to believe that one man, even a man of

Mr. Grafly's genius, could produce such magical effects of colored lights, of playing fountains, of dancing figures, played upon by vivid lightning flashes, aided only by a few fishermen's torches, an electric wire, a plaster bowl, a wash tub, the wheel of an old cider press and his inventive genius. Yet these were his only instruments. It is only necessary for his daughter to express a wish for some such fairy-like effects, and



**SUMMER HOME OF CHARLES GRAFLY**



**WELL ON GROUNDS OF CHARLES GRAFLY**

her father's ingenious mind and deft fingers immediately convert it into reality. But the mechanics and their artistic success are as nothing as compared to the development of character and of skill on the part of the village children. Their delight in this work is the artist's compensation for many hours of labor stolen from busy days.

he said in response to an inquiry, "I am not ready to have any reproductions published or descriptions given of my Meade Memorial as yet. I have been working for three years on the preliminary sketches, and have finally been able to submit a model to members of the National Commission of Fine Arts. This has been ac-



GEORGE HARDING

CHARLES GRAFLY

When he took us into his spacious studio filled with incompleted models we realized what every hour of daylight must mean to this master-workman. I use the word "workman" advisedly for it is as such that Mr. Grafly desires to be regarded. In these days of rush and turmoil when even artists are infected with the mad desire to dash off things in a hurry, it is consoling to meet a man so devoted to his art that he is willing to labor quietly and conscientiously, to whom time is as nothing compared with the perfection of his work. "No,"

cepted, but I am not yet satisfied with some of the details which I propose to change. I hope to have it finished by next year."

Mr. Grafly has recently made a portrait bust of Childe Hassam who spent the summer at nearby Gloucester largely in order that he might give the sculptor as many sittings as he desired. The fact that Mr. Grafly has made similar portraits of so many of our leading artists is proof of the high place his work holds in their esteem. Indeed there can hardly be two opinions

regarding the excellence of his portrait busts. They are so sincere, so beautifully and delicately modelled, and above all they reveal so clearly the true character of his sitters which is the supreme test of a great portrait.

To my surprise Mr. Grafly said that he did all the casting and all the marble

They make pen and ink sculpture, 'union-suit' sculpture. Real sculpture is where you feel the construction, the bones that underlie the surface." That perfection of detail in no wise interferes with strength is shown in his virile yet closely worked out portrait busts of men, such as those of Frank Duveneck and Childe Hassam, when the



PAUL WAYLAND BARTLETT

CHARLES GRAFLY

cutting of those busts, only employing workmen to assist him in his larger pieces of sculpture. "I find when the cutting is done mechanically," he said, "so much of the detail is lost. Some artists do not care for detail. They say it makes their work look weak. It is not the detail which detracts, it is their false values. Look at Nature, how perfect is her detail, yet her work is never weak. These sculptors do not study Nature enough. They work from the outside and neglect the underlying principles of construction.

modelling seems only to accentuate their masculine vigor. Even in the exquisite portrait bust of his wife, the sensitively modelled marble suggests nothing of weakness in the beauty it portrays.

In addition to his creative work, Mr. Grafly has long been one of our most successful teachers. Perhaps his labors in this field should not be separated from "creative work." Certainly they should be placed on the same high plane, as he has inspired many of the younger generation with his own exalted ideals of art. "Does



**W. ELMER SCHOFIELD**



**EDWARD W. REDFIELD**



**THOMAS P. ANSHUTZ**



**WILLIAM M. PAXTON**

not such constant teaching tire you?" I asked. "Not in the least," he replies, "it refreshes me. I come back to my own work with a newer, clearer vision. I do not try to make my pupils do things as I see them. I tell them to study Nature."

No greater proof could be given of his qualities as a master than the splendid, individual work of Paulanship, Albin Polasek and Albert Laessle, all of whom were at one time his pupils. Those who know the sculpture of these younger artists know how little it resembles that of Charles Grafty. Each has expressed his own personality in his work absolutely un-

influenced by any academic school or method. Their teacher instructed them in the fundamental principles of their art—in the technique of their craft. He opened their eyes to all beauty; but their manner of seeing and expressing this beauty, the art which they produced through the medium of their technical accomplishment, Mr. Grafty, in his wisdom, knew must be their own. Perhaps in his long years of gardening he has learned how little the gardener should interfere with growing flowers, yet how necessary to their blossoming is his patient care and wise direction.



JOSEPH DE CAMP

CHARLES GRAFTY

# FINE ART AS A LEARNED PROFESSION

BY WM. L. JUDSON

Dean, College of Fine Arts, University of Southern California

**I**T is interesting to note the embarrassed and uncertain way in which the question of teaching art in public schools is treated in different parts of the country. After the hostility of taxpayers has been appeased, comes the question of how and what to teach, what phase of art to emphasize and for what purpose and how to present the problem to the student.

The root of this embarrassment lies in a misunderstanding of the meaning and purpose of art. If we think of art as merely the training of the hand and eye to express form and color rightly, we miss the point entirely, though these things are well worth while for their own sakes.

If we substitute art appreciation for drawing or teach both as twin subjects we are giving our youth something that will add a new zest to life and will increase the enjoyment and efficiency of the individual as long as life continues.

It is easy to trace the development of drawing and painting through outline and color, through the miracle of the third dimension in shade, shadow and perspective and its further elaboration in the discoveries of atmosphere, sunlight and vibration, each of which has had its day as a great revelation.

Every great movement in art has represented a discovery which in its complete development has seemed to place the final and capstone on accomplishment and to have been the last word in art attainment. A decade or a generation or two passes and lo, something new. Another element of beauty or force or technic is added and everything old has become old-fashioned. Art expression has never yet attained the limit of its possibilities and been compelled to repeat itself. These radical changes have never been for the sake of novelty merely, but have marked almost constantly a distinct advance in material discovery.

In no land or period of the past has art received the same public recognition as now. At no other time has the artist as representing a class been endowed with the

same dignity as now, or has been so generally and generously rewarded for his labor.

It is not so very long ago that the practice of art was considered by the bourgeois as a kind of irresponsible vagabondage. An artist was an idle fellow whom it would be just as well to watch or at best a trifling dreamer whose temperament had unfitted him for any serious occupation.

Greenwich Village and the Latin Quarter offer substantial evidence that at least a considerable proportion of artists themselves are willing to take a classification, perhaps just a little outside the pale of conventional respectability.

In saying this we need not lose sight of the thousands of painters and sculptors who have made good and are keeping good with as much dignity and respect as the elite of any other profession. The question at issue is, "Would not a rational, standardized education give more dignity to the profession and more dignity and confidence to the artist?"

In an average club or other community of artists how many will have the mental training or the thorough understanding and acquaintance with their profession such as would a doctor of divinity or medicine or law? What proportion of them would be able to qualify in an examination for scientific perspective or the various theories of the laws of light and color, for the chemistry of pigments, for the history of art and artists and the development of art from its embryo? How many would be able to explain or describe the various modes of art expression and their relation to each other or discuss intelligently the work of the great masters? In short, how many would be found to understand their business as well as the average doctor or lawyer?

Unquestionably acceptable pictures have been produced by men who have known little or nothing about art beyond technic and good judgment, but it is always an interesting speculation how much better the work might have been had the painter

worked with all the resources of art education at his command.

Is there any logical reason why art should not be taught in the same thorough way as medicine and law are taught, and if not is it not time for art's sake and for the people's sake that art teaching should be placed on a rational foundation and the culture of the sense of beauty and its expression receive general recognition as a learned profession?

In fact the need of such a movement has already been recognized in authoritative circles. The work has had its beginning and is well under way. Several of our American universities have organized Colleges of Fine Arts under various names and are offering liberal and widely inclusive courses leading to a degree. Further, there is in the minds of advanced educators a recognition of the need of art appreciation in the curriculum of the public school and a growing purpose to formulate art teaching and to coordinate the work through the successive grades as a preparation for advanced and specialized work in art colleges.

The most beneficent purpose of a sane and logical school system is to train the mind for the work for which it is best fitted. Thousands of wrecked lives and millions of heart breaking experiences might have been saved in the past by any system which would have properly directed the abilities of youth to their most efficient goal. True enough many a good foundation for pathetic fiction would have been spoiled thereby, but many a good foundation would also have been laid for inspiring biography.

There can be no quarrel with the idea that the love of beauty and its appreciation is a precious asset in the make-up of a cultured man or woman and an important factor in the happiness and the economic and social value of the individual. When this is admitted the proper training of the child is seen to become an urgent need and this urgency again demands a class of teachers who have themselves received the adequate preparation which only a college course can give.

The legal question of protection of the public from exploitation by unscrupulous or ignorant practitioners, which is a self-evident need in the case of medicine or law,

is equally potent in art when we consider it in the light of the frauds which are continually practiced on the unwary and the untaught in matters of art.

If there were no other reason for the formulation of principles of art teaching the perennial conflict between conservatives and the bolsheviki of painting and sculpture would form sufficient grounds for a new arbitration and a seeking for a common basis of understanding whereby artists might live together in peace and mutual regard. The present status of art and art teaching is one of rank anarchy in which classes are arrayed against each other, each denying to the other even the title of legitimate fine art. Possibly the truth lies in a middle ground. At any rate a sane and authoritative teaching and training of the personal aptitudes of the student would result in a broader and more tolerant outlook on art in general and a more sympathetic understanding of the rebellious protests of the men who have failed, or have failed of recognition. There is no more bitter experience in life than the assurance of great ability with a sense of public neglect or lack of appreciation.

It is a tragic fact that many a man of great ability is eating out his heart with disappointment and envy while men of lesser talent are revelling in prosperity and the unstinted favor of an unthinking and unknowing public. Many a man of rare endowments is driven to commercialize his talents under stress of the demands of his stomach and many a budding genius has been suffocated or atrophied by neglect or lack of recognition in youth.

Under an ideal school system the evident aptitude of youth would be fostered and encouraged to the limit, not only for the sake of the coming man but for the prosperity and glory of the state itself and this principle would apply not only in art but in every kind of talent which makes for human efficiency.

All this and much more is in the future, after the war when barbarism shall have received its quietus and civilization has again resumed its normal course, but we are moving in the right direction and much will depend on how we use this time of preparation.

Our American Academy in Rome mag-



nificantly installed in the Villa Aurelia on the Janiculum hill in the Eternal City is a worthy indication of the spirit of our times and a sure sign of the way in which art is progressing in America. To serious students it is a perpetual inspiration and to art educators an unceasing urge to make schools and colleges efficient and worthy steps in the progress of art students from the kindergarten to the final admonition.

There will be plenty of objections made to the suggestions herein put forward, objections from men who could by no means qualify under the schedule here exemplified,

objections from others who have succeeded without ever having felt the need of any enlightenment further than that which has served them well, and still more objections from the soured and rebellious who already find it too late to line up with anything which has the official stamp of authority.

Nevertheless the time will soon be upon us when art will be recognized as a national asset, when, as in Europe, the state will take charge of the higher education of its youth in art and promote the interests of its talented young men to its utmost ability.

## AN ARTISTIC NEMESIS

Mr. Pennell's "Jeremiad" in the August number of the *AMERICAN MAGAZINE OF ART*, extravagant and unreasonable as many of its statements are, has done a good deal of good by promoting a kind of discussion regarding the essentials of what is really worth while in art education that cannot help being helpful in the end. It is true, however, that the trouble with our present system is not to any great extent the fault of the teachers—many of whom have pleaded for years for a more sensible basis and a more intelligent purpose for such instruction in Art as is possible in the schools. But they have for the most part been voices in the wilderness and it has taken a war to arouse much interest in the truths which they have proclaimed. Is not this the greatest compensation—or consolation—which can be extracted from this horrible war, anyway, that it is teaching us a lot of things that we were apparently incapable of learning in the weak and piping times of peace?

Every one who cares about the subject knows that for fully half a century the most vigorous thinkers and most eloquent pleaders in the English speaking world from Ruskin to Cram, have urged in season and out of season the unity and mutual dependence of the Arts and have called attention over and over again to the fundamental truth that the only art education that can possibly be effective must be based on craftsman-

ship, so that the activities of the student may be intimately associated from beginning to end with the processes and methods of practical industrial production. The pleas which these earnest teachers have made constitute some of the most beautiful reading in the English language, and as literature they have everywhere been accorded the highest praise, but they have either fallen on deaf ears, or such efforts as have been made to give effect to them have been so sporadic and unorganized as to make very little impression on either the official mind which directs the educational policy of the country, or, what is perhaps more discouraging still, on the practices observed, or the precepts declared, by the artistic fraternity itself. Never, I am sure, was art at once so insistent in its claims for recognition, and so trivial in its methods. Never in all human experience has there been anything so stupid, so fatuous, so contemptible as performance and so wrong as principle, as much of the stuff that a willing but bewildered public is now-a-days asked not only to tolerate, but to respect, in the name of art. What possible hope for the uplift of industry can there be if the art which is to inspire it can take such shapes as those with which every picture exhibition is disfigured, and who can blame or wonder at, the hesitancy which the educator displays when he is asked to entrust the leadership of the current

industrial tendencies in his domain to an impulse which is itself so sadly wanting in discipline and self-control?

It cannot be repeated too often or insisted upon too strongly that the true solvent of the industrial and educational problems with which the present age is confronted is industrial art education, but it must be the real thing and not a miserable, mushy subterfuge that is neither good art nor good industry. The only art education that is worth while, that ever was worth while, or that ever will be worth while, is that which concerns itself with mastery of the tools of the artist's trade and insures a reasonable degree of familiarity with all the trades on which the artist depends for the complete and ultimate realization of his ideas. Similarly, the best kind of industrial training that can be worked into our educational system is that which puts most emphasis on the cultivation of those powers of observation and of judgment, especially with reference to standards of excellence that the test of ages of experience has taught us to approve, which we associate with art education, and which, above all, exercises the creative faculty in all available forms of original design—not decorative design to any great extent—it is mainly in that direction that the madness of triviality lies—but constructive design which concerns itself with the prefiguring and visualizing of every conceivable device on which human achievement and the mastery of nature's resources depend. There is not a field of productive activity that does not offer an opportunity for the employment of the kind of judgment and the kind of foresight for which industrial art education, conceived and interpreted in such terms as these, does not furnish a preparation. But to be effective such design must be based upon actual experience with the crafts and the school of industrial art should be the center of a group of trade or vocational schools.

Now, in most of our attempts to teach art we have proceeded on exactly the opposite principle. Instead of recognizing the essential identity and interdependence of art and industry we have conjured up false and foolish distinctions between them, the cultivation of which has reacted disastrously on both.

A distressingly large part of the discussion of this subject in recent years has been concerned with such stupid questions as "What is art, anyway?" and we are all only too familiar with the pathetic spectacle of the professed champion of the art idea who loudly proclaims his contemptuous repudiation of the claims of industry to anything like consanguinity with the glittering idol whose glories he is engaged in celebrating.

We have worshipped false gods, that is the whole story. The fault is not monopolized by any one class of workers, it is inherent in the spirit of the age. It has taken a war to awaken us to the error of our ways, and the stern necessities that have attended war are teaching us, as no amount of preaching could have done in what direction to look for deliverance. Let us hope that the lesson will be heeded; that in the dispensation of the millions which the National Government is proposing to spend on industrial education the claims of industrial art will not be ignored as they have been in the past—as they are ignored now, for that matter, as shown by the questionnaires which issue in clouds from Washington every day, asking what education can do to promote efficiency in carrying on the struggle and in rehabilitating the victims. It is curious, but it is tragic, too, how slow we are to profit, here again, by the inspiring example of France. She is doing splendid work in restoring her shattered soldiers by proceeding along lines that are frankly those of industrial art, as she has always based her technical education on a similar foundation. How much longer are we to go on applauding her example and miserably failing to take to heart the lessons which it teaches in such unmistakable terms?

LESLIE W. MILLER,

Principal, Pennsylvania Museum and  
School of Industrial Art.

Lorado Taft, the sculptor, author of "A History of American Sculpture," and lecturer, will go to France under the auspices of the Y. M. C. A. to lecture on the art and history of the countries in the war zone to soldiers in the camps. Mr. Taft expects to sail in January.

MR. PENNELL  
IN REPLY TO DR. HANEY

I can thoroughly appreciate the difficulty Dr. Haney must have had to control his feelings sufficiently to answer me temperately, as he does. Of course he could not, and has not attempted to or succeeded in, when he did attempt it, deny or confute one of my facts—the facts which are known to everyone who knows what art teaching is, and is not, in this country.

I don't want to be "cheerful"—I want to try, however, to "wake up" the people who run the art of this country, or think they do. What, may I ask, have I unfairly stated or only partly stated?

The teachers of this country are to blame if there are no industrial art schools, and yet they advertise they teach industrial art in the schools from which they draw their pay. The trouble does lie with the art teachers who are allowing the managers and directors of the schools to advertise they employ teachers to teach subjects they are completely ignorant of, and I am prepared to give names and places where this is the practice.

I only spoke of the graphic arts' reproductive side but Dr. Haney admits the other industrial arts all are in the same pathetic condition. I know little, but something, about this. Then he falls back on the "new country." Every bit of art we have in this country is derived from the oldest countries of the world, and it is only when we invent something new we make fools of ourselves. Then he laments we have no "state trained" students—there may be none in New York—there are too many here in Philadelphia, but all that is a quibble—because the Federal Government in the past has done little for art is that a reason why it should do little in the future? It must be made to.

He says we count our success in art teaching by the number of pupils who attend—and he knows—if he knows anything about the matter—that is not only the standard of success but the standard of payment of the art teachers working under the Board of Education of Great Britain, the reason why the system is so rotten, the reason why rural systems and rural schools have been started.

As to what Dr. Haney means by a "change of philosophy" I do not know, and I doubt if he could explain, but I do know if we don't change our methods we are damned. And then "the manufacturer"—if anything happens to art in this country the artist never tries to straighten out matters but he runs crying to the manufacturer, the millionaire, the patron, the docent, or the hundred and one well meaning people who jump in to do it for him and make things worse than ever.

If we are to depend on the manufacturer he will tell us he knows nothing of art—as all the rest do—but he knows what the public wants—that is his public—which is himself—art doesn't matter—the people must take what he gives them. Then there must be "trade apprenticeships for a few months." Ye gods! When you think of the years of apprenticeship it takes to make a presentable craftsman. And there must be prizes for the students. The curse of American art in art schools are the prizes. I know one school with an annual dump of \$10,000 in prizes but I do not know the name of one student who after winning one of them has made a name which is known. As to help from the American daily press, the popular magazines—reproductions of prize students' work shown to fill their pages—we don't want it. Remember "Art the poor slut is in a sad way and these gentlemen shall help her." Nor do we want the colleges as Mrs. Ryerson suggests—or the university professor—to show us the way to art. What we want is a National Art Training School—run by artists for artists—under proper management—by the Government—and unless we get this now we will have to start in again—as we did in this war—if we want to work with or against the commercial war that is coming. But it is easier to make an army of a million soldiers from untrained material than one artistic craftsman.

JOSEPH PENNELL.

Mr. Blashfield's painting, "Carry On," reproduced as a frontispiece to our October number, has been purchased by the Metropolitan Museum but generously lent for the tour, previously arranged by the American Federation of Arts.

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LEILA MECHLIN, Editor

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## AFTER THE WAR

It is idle to suppose that when peace is declared not only will war cease but order be restored. Months at the best will be consumed in readjustment. Not only shall we have peace to make abroad but to establish at home. Nations cannot pass through such fire untouched. Many things in our national life will never be the same as they were before the great world war, at least they will not if we have learned the lesson of sacrifice, for we shall have readjusted our scale of values. Within the past year and a half we have come to distinguish as we did not before between essentials and non-essentials, things of enduring worth and things which are of merely passing value. Art has proved one of the former and in the reconstruction days ahead of us it is reasonable to suppose that a larger place will be given to art than has been given to it before in the life of the nation. And if this is so it will be well. Art is a large factor in civilization. A civilized people respect art for its own sake, because it adds to the beauty of the world and the joy of living; they cherish it as a precious heritage from the past and as a priceless gift to the yet unborn future. It is art that has given us the finest buildings in the world, as well as the noblest works of sculpture, and the most beautiful paintings. It is art that has lovingly embel-

lished the works of men's hands and made them things of joy to succeeding generations. Art has contrived to make our cities more than livable—beautiful—and our manufactures valuable. It enters into our homes and our lives and it speaks to all who will give ear in a language which is universal. And yet to many it still seems a thing apart, a superficiality, a mystery. This is not perhaps so much the fault of art as of the artists of narrow vision and of those who talk about art in abstract, unintelligible terms. The best art is concrete, understandable, and it does not have to continually seek new forms in order to keep alive its spirit. Its youth is perennial so long as its vision is unimpaired, for art reflects life, and life ever changeth. The same message may be repeated again and again, yet because no two personalities are alike and there are many angles of vision, it will always be new and different. We move on not by setting aside all that is old but by selecting the best from the past and striving to better it, or attain to its standard. Growth is a natural process. In the great work of reconstruction upon which we are soon to enter art must be given place; first, among the industries; second, in the upbuilding of towns and cities; third, in the interpretation of our ideals in monuments of enduring materials, in paintings and other pictorial mediums; fourth, in the lives of the workingmen and women, extending vision and affording recreation, and fifth in the life of the nation as representing that which is noble and fine. These things are concrete and they represent a service as real and as vital in its relation to national welfare as food and fuel conservation, the care of the sick, the adjustment of finances. In fact it is only as we solve the great problem of the whole in the light of things that are eternal that we shall be able to work out the small but vastly important problems of social relationships, education and labor which strike so deep at the root of national development.

\* \* \* \*

While these words were being put in type the great world war came to an end and already we have entered the era of reconstruction in which order is to be restored and peace established.

## NOTES

AN ACTIVE  
WAR WORK  
COMMITTEE

The activities of the Committee on Arts and Decoration of The Mayor's Committee on National Defense of the City of New York are numerous and of a wide and varied scope.

A Bureau of Information has been established to advise and direct artists seeking to apply their talents to work connected with the war.

A Division of Exhibitions has been formed to further the cause of pictorial propaganda. An exhibition designed to make known the extent of our war preparations, military, naval and industrial, is now in active preparation and will be shown in many parts of the country. Another exhibition planned is of French and British war posters and other lithographs; another is an Allied War Salon. In arranging these exhibitions the Committee is co-operating with the Division of Pictorial Publicity of the Federal Committee on Public Information and with the American Federation of Arts.

This Committee, which was organized for the purpose of developing the field of art in connection with the war, where the services of artists, architects, sculptors and those practising the allied arts are employed, also assisted in the artistic censoring of the historic floats, banners and costumes appearing in the great Independence Day Pageant-Parade held in New York in 1918.

Mr. Albert Eugene Gallatin is Chairman and Mr. Lloyd Warren, Vice-Chairman of the Committee; the Bureau of Information is in charge of Mr. Edward P. Gaston, Secretary; The Division of Exhibitions is jointly under the direction of Mr. Duncan Phillips and Mr. Augustus V. Tack.

SUGGESTIONS  
TO ARTISTS  
DESIRING TO  
DO WAR WORK

An excellent little folder prepared by Mr. Albert Eugene Gallatin, has been issued by the Committee on Arts and Decoration of the Mayor's Committee on National Defense of New York, giving suggestions and information for Artists, Architects, Sculptors, and those practising the Allied

Arts desiring to apply their talents to War Work.

From this folder we reprint, with permission, the following paragraphs:

*Posters*

Painters and illustrators wishing to design posters and other pictorial placards to be used by the Government for patriotic purposes should apply to the Division of Pictorial Publicity of the Committee on Public Information, at 200 Fifth Avenue, New York. Charles Dana Gibson is chairman and F. D. Casey is vice-chairman and secretary. Drawings and paintings, which must be offered gratuitously, are required for Liberty Loan and War Savings Stamps drives, to urge conservation of food and coal, to speed up shipbuilding, for recruiting, and various Red Cross purposes. Poster artists may also apply to the Art War Relief, 661 Fifth Avenue, New York. Artists and illustrators possessing a knowledge of naval matters should apply to the U. S. Navy Publicity Bureau, at 318 West 39th Street, New York.

*Military Camouflage*

The Camouflage unit forms a part of the Corps of Engineers of the National Army. It is a military organization composed of artists, architects, sculptors, scene painters, sign painters, house painters, carpenters, ornamental iron workers, tinsmiths, plasterers, photographers, stage carpenters and property men. The work in general deals with the concealment of gun emplacements, trenches and sheds of military value; the screening of roads and the manufacture of materials for this purpose; the painting of roofs and large areas of canvas for the covering of ammunition storage and the like; the making of various devices and clothing for the concealment of observers and snipers and occasionally the painting of a scenic drop. It is not contemplated that there will be any expansion of this service in this country. It is suggested that applicants enlist as it is possible that they may find opportunity in any branch of the service to make use of their qualifications; then subsequent to being sent abroad, request transfer to the 40th Engineers (Camouflage). This corps is under the supervision of the Chief of

Engineers, U. S. Army, Washington. There will be a course in camouflage at Columbia University, beginning September 30th.

### *Marine Camouflage*

Marine camouflage is done under the direction of the Navy Department. The work is executed by the United States Shipping Board Emergency Fleet Corporation's department of camouflage. In each district is stationed a district camoufleur, with a corps of trained men. A school has been established by the Shipping Board for men who have already been appointed as camoufleurs. The quota is complete and there is a waiting list of over a thousand applicants. Another school has been established at the Great Lakes Naval Training Station, Great Lakes, Illinois. "Baffle painting" has taken the place of attempts to render vessels invisible. This distorts the outlines of the ship and misleads the submarine as to the craft's size, character, and her course.

### *Architects*

Architects desiring to engage in Government work should apply to Otto Eidlitz, Director of Bureau of Industrial Housing and Transportation, Department of Labor, Washington.

### *Sculptors*

Many sculptors have entered the Camouflage unit (40th Engineers). Others are designing memorials, medals which are sold for the benefit of the Red Cross and other charities, and Congressional Medals. The services of sculptors have not as yet been required by the Medical Corps in this country; it is understood that later on they probably will be. At a later date application should be made to Surgeon General, War Department, Washington. In England many sculptors are cooperating with surgeons in facial surgery.

ALLIED WAR SALON  
An Allied War Salon, shown under the auspices of the Division of Pictorial Publicity of the Committee on Public Information and the Committee on Arts and Decoration of The Mayor's Committee on National Defense, will be held at The American Art Association, Madison Square south, December 9th-24th.

Mr. Albert Eugene Gallatin, Chairman of the Committee on Exhibitions of the above Division, and also chairman of the Committee on Arts and Decoration, has collected the pictures for this exhibition, cooperating with Mr. Duncan Phillips of The American Federation of Arts and Mr. Augustus Vincent Tack, of the Liberty Loan Committee. After being shown in New York, the exhibition will be broken up into units and shown throughout the country, under the auspices of The American Federation of Arts.

The drawings by our official artists in France, who are commissioned captains in the Engineer Corps, will be shown for the first time.

A selection of the finest paintings and sculpture made for the recent Avenue of the Allies will also be shown, as will a remarkable collection of French, British and Italian posters, as well as a representative group by American artists. There will also be a notable display of lithographs by Spencer Pryse, Frank Brangwyn, Muirhead Bone, George Bellows, Joseph Pennell, Steinlen, Forain, Lucien Jonas and other artists.

Medals by Paul Manship, paintings by Childe Hassam, cartoons by Raemakers, dry-points by James McBey and much other interesting material will also be exhibited, including Gianni Caproni's etchings of aeroplanes: these etchings by the great Italian designer of aeroplanes have not heretofore been shown.

The exhibition is designed to acquaint the people with the extent of the Allied effort and to set forth their ideals. It will minister to their morale, and, since the standard of excellence will be high, will do its part in raising the standard of art appreciation in this country. Plans are now being considered for a permanent war museum, such as are being formed in England and France, to house such material as has been gathered for this exhibition.

THE ART WAR RELIEF  
The Art War Relief, composed of representatives of the various art organizations and associations of New York, has issued a report covering from December 15, 1917, to September 1, 1918, which shows not only a vast amount of work done



"CAMELIA" E. A. WEBSTER AND OSCAR GIEBERICH WITH HARRY CAMPBELL AS KEEPER—THE BEACHCOMBERS' REVEL

in war service but an extraordinary breadth of scope.

This organization, which has as its Chairman Mrs. Ripley Hitchcock, has conducted a Red Cross Auxiliary; has collected and distributed garments for refugees and for destitute children of the Allies; has supplied, with the cooperation of the Ver Meer Studios and the War Service Committee of the Salmagundi Committee, 310 landscape targets to 27 cantonments and three National Guard Armories; has assisted in obtaining posters for organizations doing war work. Through its Art and Handicraft Committee it has assisted in the formation of war service classes under the Chairmanship of Mrs. Howard Mansfield for the instruction of those desiring to become teachers of disabled soldiers and sailors. A melting pot has been maintained and a medallion by Paul Manship has been adopted as an insignia and is being sold in the interest of the Society's funds.

#### AN ARTISTS' REVEL

The Beachcombers of Provincetown, Mass., have had an active and interesting summer although twenty or more of their members are now in National service.

On August 22d they gave the usual Beachcombers' Revel. This was an original play or pageant entitled "Streets of Bagdad," written and directed by Harvey Gaul. There were thirty or more Beachcombers in the cast. The principal characters in the frolic as well as all of the chorus and dancers were their own costumers and very interesting results were obtained. The background for the stage setting, designed by George Elmer Browne, was typical of the Orient with its arches, minarets, etc., the whole producing a spectacular oriental composition very satisfying to the audience.

Max Bohm was the Caliph and sat enthroned in regal barbaric splendor surrounded by his favorites among them the Grand Vizier, Richard Miller.

The great hit of the occasion was "Camelia" a docile dromedary, E. A. Webster and Oscar Gieberich, with his keeper Harry Campbell.

Local interest was added by introducing the Constabulary, Town Crier and other local characters.

Charles W. Hawthorne is "Skipper" of the Club.

It is good to know that in these solemn times there are still some who can frolic.

**NEW ART CLUB IN FLORIDA** The Centennial Art Club of Florida has recently been formed through the efforts of Durett W. Stokes. The headquarters are in Jacksonville, and the arts represented are—painting, sculpture, architecture, music, literature, drama, and dancing. The officers of the Club are: Miss Mary McQuid, President; Ben Burbridge, Vice-President; Miss Henriette Mednick, Secretary and Treasurer; Durett W. Stokes, Director. The Club will offer a trophy within the next year to be known as the "Dixie Cup," which may be competed for by clubs throughout the United States with about the following terms: each club may send in ten of its representative pictures—the best exhibit will hold the trophy for a year until another club wins it. This will be an annual feature, and with it there will be a purchasing fund to buy pictures from the exhibition.

The State Fair Association of Florida is planning to have a celebration in 1920 of the 100th anniversary of the Florida Purchase. There will be an exhibition of art, two classical programs of music, and mornings devoted to literature, the drama, civic improvement and home decoration.

**DETROIT NOTES** The Detroit Museum of Art has recently purchased a painting by Myron Barlow entitled "A Cup of Tea." Myron Barlow is a resident of Detroit and is the fifteenth painter of that city whose work has been given permanent inclusion in the collection of the local Art Museum which is evidently determined to see that Detroit prophets are not without honor in their own country.

From October 6th to November 15th a special exhibition of paintings by Carodella, and medals, portrait medallions and busts by T. Spicer-Simpson, was shown in the Detroit Art Museum. Mr. Spicer-Simpson is an Englishman and was selected by the Numismatic Society to design the medal in commemoration of the aerial crossing of the English Channel by the King and Queen of Belgium last July.

Three Chamber Music Concerts are to be given in the Auditorium of the Detroit Museum of Art through the cooperation of the Detroit Chamber Music Society during

the coming winter. They will be on Sunday afternoons at 3 o'clock and will be repeated at 4 o'clock on the same days for the enlisted men stationed in Detroit. Here again is a Museum opening its doors to music as one of the fine arts.

**BROOKS  
MEMORIAL ART  
GALLERY,  
MEMPHIS,  
TENN.**

There has been a special effort made by the Gallery in Memphis to collect extra good exhibitions for the coming season, to try to encourage the serious interest taken by the Art Association and the various clubs and schools throughout the city. There is a representative exhibition of 32 oils by Jonas Lie in Gallery A; a loan exhibition of French War Posters in Gallery C and an exhibition of Mezzotints loaned by Mr. Elliott Fontaine in the print room. November 1st in Gallery B there will be an exhibition of small bronzes collected by the Gorham Co., New York, representing Malvina Hoffman, Anna Ladd, Herbert Adams, Robert Aitken, etc. November 12th to January 2d the exhibition of copies of Old Masters by the late Carroll Beckwith; an exhibition of Etchings from the Roullier Galleries, Chicago; February 15th to March 28th the Delvaile-Simpson exhibition in Gallery A and an Industrial exhibition collected by the Art Alliance for the American Federation of Arts in Gallery C. In April a one-man show of Robert Henri.

A few years ago Memphis knew very little about art, and there was comparatively no good art in the city. But with the work of the Art Association and the two years of exhibitions at the Art Gallery, Memphis people have not only begun to take a serious interest in Art, but there have been several good beginnings towards collecting and owning some very good modern paintings. The Museums throughout the country have made much over the school work in various cities. Memphis is doing her part in trying to encourage the study of art in the schools as well as clubs and other organizations.

The Chamber of Commerce has shown their interest by presenting the Gallery with an oil painting by John F. Carlson. The Art Association has bought the first of their permanent collection of pictures—



"Early Candle Light" by Birge Harrison. The 19th Century Club owns several paintings among them "Rocky Headlands" by Frederick J. Waugh. Memphis people have shown their serious interest in the temporary exhibitions by an unusually large attendance at the Gallery, and feel that Art has made a deep and lasting impression.

The city has had several serious struggles since the war to get on her feet. But now, besides being the largest inland cotton market in the world, and the largest hard wood market, she claims to be near the first in rank as a healthy city having a world renowned drainage system. Owing to the ignorance of the press Memphis has often had her few bad points made much of, when if you chance to visit the city you would at once be impressed with the wide awake down town district, and the beautiful parks and parkways (the latter being the work of the well-known landscape gardener Mr. Kessler), and the taste of the new public buildings as is illustrated by the Court House and Art Gallery built by James Gamble Rogers. Here we find the making of one of the best cities of the South.

**HANDICRAFTS  
AT THE  
CHICAGO ART  
INSTITUTE**

The seventeenth annual exhibition of Applied Art and Original Designs for Decoration at the Art Institute in October listed 940 entries of artistic objects "Made in the United States." While many individuals exhibited original work, the striking features were the group exhibits of colonies of artists and workers as the Allanstand Cottage Industries of Asheville, N. C., the Aquidneck Cottage Industries of Newport, R. I., the Women of Calumet, Mich. (mining district), the Associated Workers of Stamford, Conn., the Village Guild of Wyoming, N. Y., the Woolson House Industries under the Massachusetts Commission for the Blind, the Noank Studios of New York and the Newcomb College School of Art, all of which have developed sincerely, either weavings or some form of needlework for textile decoration, in a professional as well as artistic fashion.

The rise of the potters from amateur ideals to a masterly expression and execution is even more remarkable. Certain

objects from the North Bennett Street Industrial School, Boston, would dare to take a stand beside similar pieces imported from abroad. In texture, decoration and finish this exhibit was unusual and if carried farther in original American design will mark an epoch in pottery in the United States. The grace of the Fulper Pottery from New Jersey, the Marblehead Potteries, the Charles Binns Pottery of Alfred, N. Y., the Bachelier Pottery from Candler, N. C., indicate experiments and success which may lead to the hoped for American development in these lines.

Numerous novelties in rag embroideries, braiding and batik, and the florid color of expression in "fancy work" added touches of brightness to the professional displays mentioned above, and the extensive jewelry, book bindings and wide variety of handicrafts always associated with these shows.

The appeal for drawings for interior decoration and designs on paper called out an increased number. There is no doubt but the educative value of Applied Arts Exhibitions is important in influencing budding American industries.

**Liberty Loan Bonds**  
**amounting to more than a**  
**million dollars in worth**  
**LIBERTY LOAN**  
**SUBSCRIBERS** were subscribed for in the third week of the Quartier Latin artists' drive in the roof garden of the Bellevue-Stratford Hotel, Philadelphia. It would have been quite easy to imagine oneself in the atmosphere of the famous Boul' Mich' and the adjacent streets of the Rive Gauche of Paris, upon seeing the very realistic mise-en-scene of the locality with its studios, restaurants and concert gardens that had been created by the local artists lending their assistance to the work of making the Fourth Liberty Loan a success. Here the subscriber to a ten-thousand-dollar bond could have his portrait painted by a well-known artist "while he waited," sitting probably two or three hours, or the subscriber to a smaller bond could have his done in chalk or crayon on the spot in one of the temporary studios. Subscribers to bonds of one hundred thousand dollars were entitled to finished portraits painted from a number of sittings in the artist's permanent studio. Some thirty oil por-

traits and twenty black and whites had been made before October 16th, representing in the aggregate a very important contribution to the work of winning the war. Among the artists contributing their work were Leopold Seyffert, H. R. Rittenberg, Albert Rosenthal, Lazar Raditz, Benedict A. Osnis, Adolph Borie, Jessie Wilcox Smith, Alice K. Stoddard, Violet Oakley, Josephine Streatfield, F. Walter Taylor, Robert Susan, Cesare Ricciardi and Joseph Sachs. Julian Story painted the portrait of Percy Chandler, Esq., one of the leading patrons of the affair, and Adolph Borie painted another prominent person, both subscribers to \$100,000 bonds. Mr. Theo. B. Wiederseim was chairman of the artists' committee and Mr. Thaddeus B. Rich, chairman of committee of musicians who furnished soloists from the Philadelphia Orchestra to give occasional recitals. H. H. Breckenridge and Leopold Seyffert volunteered to paint finished portraits in their studios.

E. C.

## ITEMS

The California Art Club held its Ninth Annual Exhibition from September 12th to October 10th. Eighty-six exhibits are noted in the catalog. Among the exhibitors were James Scripps Booth, Maurice Braun, Eben G. Comins, Helena Dunlap, Donner Schuster, F. Carl Smith, Julia Bracken Wendt, William Wendt, Hovsep Pushman and Hanson Puthuff.

The Museum of the Rhode Island School of Design has recently acquired for its permanent collection two etchings by Frank W. Benson, "Study of Geese" and "The Bald Eagle."

From October 3d to 26th the Annual Exhibition of Paintings by American Artists was held in which thirty of the leading American painters were represented.

From September 26th to October 23d a collection of pictorial photographs by the Pictorial Photographers of America were shown in these galleries.

The Metropolitan Museum of Art has issued a little pamphlet of 20 pages,

6x3½ inches in dimensions setting forth the privileges which the Museum grants to any and every visitor and telling what it stands ready to do for three special groups of people: its members; the teachers and pupils of the public schools of New York City; and the students of art and design everywhere, including manufacturers and artisans as well as artists and art students, every one, in brief, to whom the Museum by the very nature of its collection may furnish practical aid. It contains, furthermore, a statement of the character and arrangement of the collections themselves, combined with a list of some objects of special interest, and diagrams of the first and second floors of the Museum, showing where the collections are located.

Mr. Frank A. Bourne, the well known Boston architect, has lately been appointed temporary head of the Fine Arts Department of the Boston Public Library. Under his charge this department will, it is understood, be considerably enlarged and its usefulness extended.

Mr. Bourne has given much time to this department of the Library, devoting his evenings *con amore* for several years to this work, and has made a special study of art libraries. He will not entirely give up his practice as an architect but through his knowledge of architecture will be able to so plan and conduct the art library that it will be of the utmost use to architects and other artists and art students.

The American Society of Miniature Painters is holding its exhibition this year at the Arden Studios, Fifth Avenue, New York City, and in the autumn rather than in the spring. The exhibition, which has commonly been held in conjunction with the National Academy of Design's Spring Show, opened on November 20th.

The Scammon Lectures for 1919 at the Art Institute of Chicago will be delivered in the spring by Dr. James Parton Haney, Director of Art in the High Schools, New York City. The six lectures will be on the general subject, "Art for Use," and will be presented in a direct and personal way with the aid of the stereopticon and drawings.

## War Picture Exhibitions

THE AMERICAN FEDERATION OF ARTS is circulating a number of war picture exhibitions with the twofold purpose of increasing patriotism and advancing interest in art. The work is all of the finest quality and the subjects are those immediately related to the time. A few of these exhibits were announced in the tentative schedule of exhibitions issued in the summer, a number have been added since and still others will be added.

In the first series are:

Three sets of *War Work Lithographs* by Joseph Pennell as follows:

Group I. Fifty lithographs of War Work in Great Britain made under the direction of the British Government, and shown in the Guild Hall, London, and in Provincial Galleries under official auspices in 1917.

Group II. Forty-nine lithographs made in munition plants, Navy Yards and military camps in the United States during the summer of 1917 under authorization of the Government at Washington.

Group III. Fifty lithographs made in the summer of 1918 under the authority of the United States Government with the endorsement of Mr. Hoover and Dr. Garfield, showing the wonder of work not only in shipyards, munition factories, etc., but also industrial plants connected with food and fuel productions.

All of these lithographs are uniform in size 22 x 28 in dimensions, uniformly mounted, but unframed.

Two sets of *Cartoons* by Louis Raemaekers, one lent by the Library of Congress, the other by Mr. A. E. Gallatin. One hundred and fourteen facsimile reproductions in the former and 125 facsimile reproductions in the latter. Size 14 x 18, mounted but unframed.

Three sets of *Lithographs* by Lucien Jonas, scenes in France which illustrate the valor and strength of the French people, lent respectively by Mrs. Francis Rogers, Mr. Charles Sabin and Mr. Duncan Phillips. Twenty-four prints, 17 x 24 in dimensions, mounted but unframed.

*American War Posters* issued under the auspices of the Pictorial Division, Committee on Public Information, by the War and Navy Departments, Food and Fuel Administrations, Marine Corps, Ship-Building Corporation, Red Cross, Library Commissions, Y. M. C. A., etc., 50 or more in number of varied size.

The exhibitions added since September constituting the second series are:

A collection of *Posters* and *Lithographic Prints* by Frank Brangwyn and Spencer Pryse, 24 in number, lent by Mr. John T. Spaulding.

A collection of *Posters* and *Lithographic Prints* by French and British artists. 60 in all lent by Mrs. Fiske Warren.

A collection of *Lithographs*, 54 (20 x 15) in black and white, and 12 (30 x 20) in color, representing the *Ideals of Britain in the Great War*, sent out by the British Government and secured through the British Bureau of Information which furnishes in connection therewith a descriptive illustrated catalogue.

A collection of enlarged *Photographs of French Cathedrals and Churches in the War Zone*, assembled by Prof. William H. Goodyear, Curator of Fine Arts, Brooklyn Museum, and lent by the Brooklyn Museum. All of the photographs are from negatives made especially for and owned by the Museum.

This collection is in two sections and comprises 220 photographs in all.

In the first section are 91 prints of which 68 are of Notre-Dame at Paris, 10 of Laon Cathedral, 8 of Noyon Cathedral, 3 of Beauvais Cathedral, 1 of Sions Cathedral and 1 of St. Jean, Caen.

In the second section are 129 prints of which 25 are of Rheims Cathedral, 11 for the Churches of St. Remi (4) and (7) for St. Jacques at Rheims, 16 for the Churches of Chalons-sur-Marne (St. Louis, 5) (St. Alpin, 7), (Notre-Dame, 3), (L'Epine, 1) 10 for St. Quentin (wholly destroyed), 5 for Rouen Cathedral, 7 for St. Quentin at Rouen, and 55 for the Cathedral of Amiens.

The dimensions range from 20 x 22 to 40 x 56. A descriptive catalogue prepared by Professor Goodyear accompanies this exhibition.

In the third series will be:

*Paintings, Lithographs and Etchings* assembled and shown in the Allied War Salon to be held in New York in December.

A collection of approximately 200 *Drawings and Paintings* made for the War Department by the American artists at the front, mounted and lightly framed—to be shown under Government auspices.

Further information in regard to these exhibitions and the conditions under which they are sent out can be obtained by applying to,

THE SECRETARY,  
THE AMERICAN FEDERATION OF ARTS,  
1741 New York Avenue, Washington, D. C.

## Bulletin

### EXHIBITIONS

- NEW YORK WATER COLOR CLUB. Fine Arts Galleries, New York. Twenty-ninth Annual Exhibition.....Nov. 1—Nov. 24, 1918  
Exhibits received October 18 and 19, 1918.
- ART INSTITUTE OF CHICAGO. Thirty-first Annual Exhibition of American Oil Paintings and Sculpture.....Nov. 7—Jan. 1, 1919  
Exhibits received prior to October 26, 1918.
- PHILADELPHIA WATER COLOR CLUB. Pennsylvania Academy of the Fine Arts. Sixteenth Annual Exhibition.....Nov. 10—Dec. 15, 1918  
Exhibits received prior to October 17, 1918.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsylvania Academy of the Fine Arts. Sixteenth Annual Exhibition.....Nov. 10—Dec. 15, 1918  
Exhibits received October 28, 1918.
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine Arts Galleries, New York.....Dec. 10—Jan. 12, 1919  
Exhibits received November 25 and 26, 1918.
- PENNSYLVANIA ACADEMY OF FINE ARTS. One hundred and fourteenth Annual Exhibition of Oil Paintings and Sculpture.....Feb. 9—Mar. 30, 1919
- ARCHITECTURAL LEAGUE OF NEW YORK. Fine Arts Galleries..Feb. 1—Mar. 1, 1919  
Exhibits received January 15 and 16, 1919.
- NATIONAL ACADEMY OF DESIGN. Ninety-fourth Annual Exhibition. Fine Arts Galleries, New York.....Mar. 18—Apr. 27, 1919  
Exhibits received March 5 and 6, 1919.
- ALLIED ARTISTS OF AMERICA. Fine Arts Galleries, New York..May 8—May 31, 1919  
Exhibits received April 30, 1919.

# Join



## When Distress Calls the Red Cross Answers "HERE!"

**N**OW the Red Cross calls! The annual Christmas Roll Call of members will echo throughout the land the week of December 16th to 23rd.

Membership in the Red Cross now is more than duty—it is an honored privilege, and an evidence of loyalty. When that Roll is called, your conscience, your sense of right and justice, your love of country and your devotion to the highest ideals of unselfish service all suggest that you answer "HERE!"

***All you need is a heart and a dollar***

These entitle you to membership for one year.

When you wear your button, signifying that you are a member, you will not be asked to join again this year—it means that you have answered the Roll Call.

Join—be a Christmas member—but just join once.

Our soldiers and sailors look to the Red Cross for comforts. They have never been disappointed.

The Red Cross looks to you for the moral support of your membership. Answer "HERE!" when the Roll is called.

## Join the Red Cross

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*This space contributed for the Winning of the War by*

**THE PUBLISHERS OF THIS MAGAZINE**



**Wear Your Button**



**Fly Your Flag**

# THE AMERICAN FEDERATION OF ARTS

## *What is the American Federation of Arts?*

It is the National Art Organisation of America.

## *Is it really National?*

Yes, it has affiliated with it as chapters, 228 organizations from Maine to California, from Minnesota to Texas, besides a large individual membership, amounting to several thousand which is no less widespread.

## *What are its objects?*

To unite in closer fellowship all who are working in this field; to furnish a channel for the expression of public opinion in matters pertaining to art in order that better legislation may be secured and a better standard upheld, and to increase and diffuse knowledge and appreciation of art for the advancement of art and the benefit of the people.

## *How does it unite in closer fellowship workers in the field of Art?*

(1) By uniting their aims; (2) by bringing their representatives together once a year in a Convention; (3) by serving as a general clearing house for all.

## *How can it serve as a channel for the expression of Public Opinion?*

By securing such expression from its widespread membership of organizations and individuals.

## *Has it ever rendered service in this capacity?*

Yes, upon several occasions, notably in connection with the remission of the tariff on works of art, and the emplacement of the Lincoln Memorial at Washington on the site selected by the Park Commission and the Federal Commission of Fine Arts.

## *What does it do to increase and diffuse knowledge and appreciation of Art?*

Sends out traveling Exhibitions of works of Art (thirty-one in 1917, which went to 125 places). Circulates Lectures on Art, illus-

trated with stereopticon slides. Publishes a monthly magazine, *THE AMERICAN MAGAZINE OF ART*, and *The American Art Annual*, a comprehensive directory of Art.

## *When was it organized?*

In 1909—at a Convention held in Washington.

## *By whom?*

Representatives of the leading Art Organizations such as the American Institute of Architects, National Academy of Design, National Sculpture Society and The Washington Society, called by the American Academy of Art, among the regents of which, were, at that time, Elihu Root, F. D. Millet, J. Pierpont Morgan, Charles M. Foulke, Charles L. Hutchinson and Robert Bacon.

## *Why?*

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# THE AMERICAN MAGAZINE OF ART

"Art and Progress"

JANUARY, 1919

## TABLE OF CONTENTS

"LITTLE BLUE GIRL," A PAINTING BY WAYMAN ADAMS	Frontispiece
MUSIC IN THE ART MUSEUMS.....By FRANCIS ROGERS	75
ANNUAL EXHIBITION AT CHICAGO ART INSTITUTE, 1918, <i>Seven illustrations</i>	By L. M. McCauley 77
WANTED: A NATIONAL SCHOOL OF INDUSTRIAL ART, By CHARLES A. BENNETT	85
ENGLISH MINIATURES IN THE COLLECTION OF HERBERT DU PUY ON EXHIBITION IN THE CARNEGIE IN- STITUTE..... <i>Ten illustrations</i>	89
MEETING OF THE DIRECTORS, THE AMERICAN FEDERA- TION OF ARTS.....	97
WAR MEMORIALS, PLEA FOR ERECTION OF IDEAL SCHEMES, By THE RT. HON. SIR ALFRED MOND, BART.	99
PHILADELPHIA WATER COLOR AND MINIATURE EX- HIBITION.....By EUGENE CASTELLO <i>Three illustrations</i>	100
VICTORY PAGEANT BY SCHOOL ART LEAGUE OF NEW YORK.....	104
WILLIAM T. EVANS.....	104
EDITORIAL: TRIBUTE TO FREDERICK LAW OLNSTED.....	106
NOTES	NEWS ITEMS
	BULLETIN

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# THE AMERICAN MAGAZINE OF ART

VOLUME X                      JANUARY, 1919                      NUMBER 3

## MUSIC IN THE ART MUSEUMS

BY FRANCIS ROGERS

**I** CONCEIVE art to be an indispensable means towards the achievement of that which is the end and object of education—namely, the building of character."

(R. A. CRAM.)

"The artist or teacher who confines his attention to the province of the art he practices or teaches is sure to miss seeing that art in its true proportions and in its relations to the sister arts and, indeed, to all the other interests and efforts that make up the sum of human knowledge."

(H. A. CLARKE.)

The ideas here so well expressed by contemporary Americans are not new; they were accepted as true in Aristotle's day and the great masters of the Renaissance gave expression to them a thousand times. But we Americans have been slow to recognize the essential value of art in its relation to life. We have deemed it to be something extraneous, a luxury beyond the reach, or even the ambition, of any save the superfluously rich. We have failed to perceive how really practical it is. And, further, we have not discerned the close interrelation between the different forms in which Art expresses itself. Among the beneficent effects of the Great War we must surely number the awakening of our country to the fact that Art can exert a mighty moralizing force, which even in such a practical business as that of making war is an invaluable aid to victory.

I shall not attempt to speak here of the incalculable contributions of painting and sculpture towards the winning of the war.

I wish only to say something concerning the contribution of music and to suggest one or two ways in which hereafter music may be brought into closer contact with our national art life.

In the original sense of the Greek word music included all branches of education concerned with the development of the mind, but in the course of the centuries its field has become more and more particularized and in America it has sometimes seemed to have become the Cinderella of the sisterhood of arts. The beginning of the twentieth century found America largely dependent on Europe for its musical material and methods of education, and its people for the most part unable to express themselves in any musical form whatsoever. That there are now millions of men and women in civil life and millions of young men in our army and our navy that both can and do sing frequently and with ever increasing eloquence, and that numberless young men who never played a musical instrument before can now play some instrument, is due entirely to the fact that human beings in time of stress find both comfort and inspiration in music. The European nations knew this all along, but it has come to us as a recent revelation.

Gen. J. Franklin Bell, soon after our entry into the war said, "A singing army is a winning army." Backed by the army authorities, the Y. M. C. A. and the War Camp Community Service at once set about teaching the army to sing. Now, at the conclusion of the war, our army is a singing as well as a victorious army. When

our boys went into the memorable fight at Chateau-Thierry, they wore on their helmets the red poppies they had plucked along the roadside and sang joyously, "Hail, hail, the gang's all here!" As our boys were leaving the sinking "President Lincoln" in the life-boats they sang gaily, "Where do we go from here, boys, where do we go from here?" Our boys sing at work and at play; they sing in hours of mortal danger; let us see to it that they sing in time of peace.

The army that went to France took with it the bands of music that till then it had supposed to be sufficiently good, but direct comparison with the admirable bands that the British and the French provide for their soldiers showed so clearly our deficiencies that General Pershing, with Mr. Walter Damrosch as consulting expert, reorganized our entire system and established in France a conservatory for the training under French guidance of standardized military bands. The effects of this innovation upon military music in this country are sure to be most desirable.

Our boys not only like to sing and to play themselves, but they take infinite pleasure in the singing and playing of others. All the musicians that have performed in the camps in this country and overseas bear witness to this. The majority of the boys, through lack of musical experience, prefer music in which melody and rhythm are obviously pleasing, but their love of music is so hearty that their taste may be developed indefinitely if it be provided with proper incentive to growth. As our boys come home to peace conditions shall we not provide for them and for their people every stimulus to keep awake in them the germ of musical expression that is now so pregnant with possibilities?

This question I put to the Art Museums of the country, in the belief that their opportunity to answer it effectively is an exceptional one. In each community that has an art museum the museum strives to be the center of art-life. Is there any good reason why the art of music should not there find its home? The Museum would seem to be the fittest of all homes for Music. In every museum there is an auditorium in which much could be done to foster and develop, entirely free from

commercial influences, the popular taste for musical expression.

The first of all musical impulses is the impulse to sing. Every child has it, but by reason of our deficient educational system this impulse is neglected and by the time the child has reached his teens has died out completely. To offer to the children opportunity to sing songs suitable to their years, in conjunction with lectures, similar in general character to those already provided in painting and sculpture, dealing in an elementary fashion with musical form and theory would seem to be both a legitimate and a desirable function of the art museum. Everybody that can speak audibly has also a singing voice, though he may never have so used it, and the very basis of the community-singing movement, which has already achieved so much, rests on the belief that everybody likes to sing and can sing. The museum is an excellent place in which to develop community singing and to restore to adults the instinct for self-expression through song that has since childhood lain dormant.

"Alas for those who never sing,

But die with all their music in them!"

In connection with these singing classes and elementary lectures, musical performances by competent artists should be provided.

Now that the grimness of the old Puritan Sabbath is a thing of the past, and Sunday has become the day on which the museums are most frequented, an added inducement to the public to spend an afternoon or evening in contemplation of beauty in the form of art would be a program of lovely music, either vocal or instrumental. An organ with its capacity to reproduce satisfactorily so many kinds of music is a most useful part of the equipment of a museum.

The average concert hall in this country is a thing of ugliness, for in building it the architect has tried to satisfy the ear and has neglected the eye. It is only in private music-rooms that one may occasionally find, added to acoustical perfection, the harmony of line and color that enables one to adjust one's mind happily to the beauty of a well-conceived and well-executed program. Musicians

have never ceased to regret the destruction of Mendelssohn Hall in New York, where the lovely frescoes of Robert Blum served as an inspiration to both performer and hearer. At the present time the art museums are practically the only public buildings in which music can be performed amid thoroughly harmonious conditions. Their opportunity is unique.

A number of our museums are, I am happy to say, awake to this opportunity. Last winter the Metropolitan Museum gave two orchestral concerts in its great entrance hall. These were primarily for soldiers and sailors, but they were open to the public, and on both evenings a large concourse of people stood—there were no seats—attentively and appreciatively throughout a two hours' program of good music. Similar concerts are to be given this year too.

The Chicago Museum is offering during the current season concerts by members of the Chicago Symphony Orchestra and also every Sunday afternoon two concerts of a more popular character, for which an admission fee of ten cents is asked.

The Detroit Museum offers a series of three Sunday afternoon chamber concerts by musical organizations of high standing. These concerts are repeated later in the day for enlisted men stationed in Detroit. In addition, there is a series of five Sunday concerts by the best resident talent, a feature of these being community singing under the auspices of the Recreation Commission.

The Toledo Museum provides free Sunday concerts for adults and free opera hours Saturday afternoons for children.

The Carnegie Institute in Pittsburgh contains a large concert auditorium with an organ, in which many concerts are given.

The Cleveland Museum is especially fortunate in the possession of an interior Garden Court, the acoustics of which are excellent. An orchestral concert given in it last spring by the New York Philharmonic Orchestra proved its fitness as an auditorium and the installation of an organ is proposed. In the regular auditorium of the museum concerts are given from time to time and lectures on music in its relation to life and to its sister arts. There are also talks on music for children, with singing by the audience and Sunday evening sing-songs for adults.

It is to be hoped that the efforts of these six museums mark but the beginning of a universal practise and that the idea back of them will be carried through to its full development. Art in all its forms never stood so high in the public esteem as it stands today. The art museums, free from all commercial taint and with "Art for Art's Sake" inscribed above their doors, can do much to persuade the American public that Art (inclusive of musical art,) is "an indispensable means towards the achievement of that which is the end and object of education—namely, the building of character."

## ANNUAL EXHIBITION AT CHICAGO ART INSTITUTE, 1918

BY L. M. McCAULEY

**T**HE thirty-first annual exhibition of American oil paintings and sculpture at the Art Institute, Chicago, opened by the fortieth annual reception of the trustees of the museum to members and patrons, will be memorable in history as coincident with the date, November 7, 1918, the hour of the premature declaration of the armistice at the end of the European war.

While the boulevards were gay with

flags and thronged with delirious thousands celebrating the cessation of hostilities, a scene never to be forgotten, those who in duty bound answered the invitation to the Art Institute were surprised at the multitude and the spectacle within the galleries. The popular response decided the question whether an art exhibition was essential in war times.

At the head of the grand staircase a



SWAT THE U-BOAT

HENRY REUTERDAHL

stringed orchestra was playing. The patrons from adjacent cities, members of the society of The Friends of American Art, the Municipal Art League, and various social and art circles were represented in a festal throng that, catalogs in hand, filled the east wing of the exhibition galleries, and overflowed among the permanent collections, remaining until long after the customary closing hour.

While the exhibition of invited canvases and those submitted to the mercies of the jury was less in number owing to the exigencies of the times, the situation afforded more space for the display of the 204 paintings by 162 artists. These came from art centers in various sections from Maine to California and created a collection national in its character. Not only are members of the senior rank of the conservative present but the radicals and young painters and unknown were approved by the jury, the committee of artists being Adam Emory Albright, Katharine Dudley, Arthur C. Goodwin, J. Jeffrey Grant, Gari Melchers, Pauline Palmer, Robert Spencer and Albert Sterner. The sculpture exhibit

of small pieces fills a single gallery, the jury enlisting Maximilian Hoffmann, Albin Polasek and Emory P. Seidel. The standard of the exhibition exceeded the fondest hopes of those who were aware of the difficulties attending such an event under the war regulations of transportation to the Middle West.

Owing to a sufficient number of large, colorful canvases an appearance of importance was attained with success. Tact, the rare gift of a hanging committee making the most of attractive pictures, served well by scattering the notable works. Every one of the eight galleries had its significant painting. The portrait of John D. Rockefeller by John Singer Sargent (the pose with the upturned face), was importantly hung directly in front of the entrance archway, in the first of the large galleries. Its companion portrait of Mr. Rockefeller by Mr. Sargent, a second of the fifty invited works, was placed several galleries distant. Both canvases excited the interest due them, and as the number of portraits and figure paintings was considerable, in this exhibition there were



THE OLD FISHERMAN

ROSE E. MOFFETT

many opportunities for comparison and criticism.

Gari Melcher's "Macpherson and Macdonald," a pair of Scots pictured with virility in full life size, hung on the wall at the left of the entrance gallery. Here, too,

in the same room is the Potter Palmer Gold Medal and \$1,000 prize work, "The Twins, Virginia and Jane," by Joseph T. Pearson, Jr. It is evidently a portrait of two little girls. In a print from this canvas the composition reduced to a



JOSEPH PENNELL

WAYMAN ADAMS

formula in black and white has a quaint attraction. But the painting in its reality is remarkable for an intense azure background with simple tracings of apple blossoms and birds right and left, against the warm blue of which stand two little girls of pale hair and faded frocks, and livid complexions. Between them is an oriental

table with a toy and quite inexplicable under the middle of the table against the wall or perhaps the background screen, is a rectangle of orange yellow not attached or associated with anything in the design, unless it is a "color note" daringly thrown in to provoke contrasts.

Remotely in the fifth tier of galleries was





GEESE

JESSIE ARMS BOTKE

hung the Wayman Adams portrait of Joseph Pennell. This was the recipient of the first Mr. and Mrs. Frank G. Logan Medal and Prize (purchase) for \$1,500. Mr. Adams sketched the painter-etcher, lithographer and traveler, in character, securing a sense of the personality of Mr. Pennell, as his friends know him, with extraordinary success. The face and the head are painted with care, but the figure, while suggesting the individual attitude of Mr. Pennell who is presumably seated on a small sketching stool at a lofty vantage point above the city, was drawn freely, the paint losing its outlines in the atmospheric background of smoke and mists. In craftsmanship there is a wide range between this and the finished work of the conservative Mr. Sargent, but it is a fine interpretation in a modern style.

"The Old Fisherman" by Ross E. Moffett of Provincetown received the award of the Norman Wait Harris Silver Medal

and \$500. Here, too, is a mystery in achievement for critics. The canvas is dull in tone, the portrait of the degenerate fisherman (a Provincetown character known to history) is conventionally done. But for some reason, a backish rectangle not associated with the interests of the composition is directly back of the painted head, throwing it in relief.

To Charles W. Hawthorne's painting, "A Sculptor" (Albin Polasek, at work on a bust of Joe Hawthorne in the studio), was awarded the Norman Wait Harris Bronze Medal and Prize \$300. This example of realistic portraiture, vibrant in color, alive and modern in its ideas of construction, beautiful to look upon, was most welcome in the galleries.

To Jessie Arms Botke's decorative painting, "Geese," many semi-conventionalized flowers filling out the design, went the Martin B. Cahn Prize of \$100, which is always awarded to a Chicago painter.



BLOW WINDS, BLOW

KATHLEEN BEVERLEY INGELS

The Honorable Mentions were accorded to Wayman Adams' portrait, "Joseph Pennell," Howard Giles' "Maine Woods" and John F. Folinsbee's "Queensboro Bridge."

There were no prizes in sculpture and but twenty-two sculptors contributed some forty-four works. Honorable Mention was given to the works of Georg Lober, Richard W. Bock, and A. V. Lukas. Kathleen Beverley Ingels' figure, "Blow Winds Blow," a girl with floating draperies clinging to her maidenly figure was conspicuous for its grace. Albin Polasek, Maximilian Hoffman, Luella Varney Serrao, Emil Zettler, Emory P. Seidel, E. Kathleen Wheeler, and Frederick C. Hibbard were worthily represented.

Returning to the paintings that stand

out in the collection, a human interest follows certain good portraits. Here was Miss Cecilia Beaux' lifelike Robert de Forest, a portrait of dignity and genial qualities. Louis Betts' "Miss Margaret" represents the gaiety of young girlhood, Pauline Palmer's, "My Mother," the spiritual quality of old age, and a gamut of feeling is run in the figure paintings and portraits by Albert Rosenthal, George R. Boynton, Robert Henri, Albert Herter, Lydia Field Emmet, Cecil Clark Davis, De Witt Lockman, Albert Sterner, Eben F. Comins, Christian Abrahamson, Leopold Seyffert, Antonio Barone, Katharine Dudley, Mathias Alten, Gertrude Fiske, Frances Cranmer Greenman, Louis Hagen, Will Hollingsworth, Josef Vavak, Frank A.



THE FORTUNE TELLER

F. LUIS MORA

Werner, Anna Lee Stacey, Margery Austin Ryerson, and Harry Millhauser, which were hung at intervals in the entire eight galleries.

"The One in Yellow," a fanciful lady by the way, painted by William M. Paxton, stays the progress of the curious. It is an

arrangement of prismatic color of lovely values, consistently placed so that each note taken by itself has a charm and all together the blues, violets, reds, oranges and greens play harmoniously in a design that works out to the satisfaction of everyone. "The Fortune Teller," by F. Luis Mora, and "A

Child," by Sergeant Kendall, and "Children of the Cumberland," by James R. Hopkins are likewise first rate exhibition paintings to be approved by the public. Frederick C. Frieseke's "Peace" is a carefully designed interior in which is seated the familiar model happy that the thousand and one dots on her frock are in place and

or "A Brown County Mother," by Ada Walters Shulz, nor an interior by Frank Benson.

The landscapists commanding favor are not so numerous as in former years. The painting for range finding, landscapes for war work on a large scale may account for the absence of pictures from fresh fields.



ALBIN POLASEK

CHARLES W. HAWTHORNE

the ten thousand brush marks in detail agree in opalescent color. It is a pleasing exhibition painting. And there are even more noticeable paintings to claim special attention. "A Child of Monhegan," by Alice Kent Stoddard ranks high in values with both artists and laymen. Nor should be forgotten the favorite dancing girls by Louis Kronberg, "The Allegheny," a mountain landscape with two idealized and well painted lads by Adam Emory Albright,

Yet there are landscapes of sentiment and mood from Ben Foster, William Jean Beasley, Oliver Dennett Grover, John F. Carlson and J. Jeffrey Grant and Joseph Davol. Gardner Symons exhibits a big spectacular canvas. Maurice Braun and Benjamin Brown of California with cheerful original landscapes remind one that nearly one-third the painters of the exhibition hail from west of Pittsburgh. Among the painters of the sea, Paul Dougherty, Edgar

Payne, William Ritschel and Rockwell Kent are the most inspiring. Bruce Crane, Edward W. Redfield, Guy C. Wiggins, William Wendt, J. Alden Weir, Birge Harrison, Daniel Garber, A. H. Gorson, Carl R. Krafft contribute to the general interest.

The enthusiasms of war are expressed in Henry Reuterdaahl's big drawing of paint and passion, the sea and shipping, in "Swat the U-Boat." Jonas Lie's "With Our Army at Home" is the lurid interior of a munitions works, and Arthur C. Goodwin's "Celebrating City" and the "Allies Day, May, 1917" by Childe Hassam are gorgeous in floating bunting and signs of festivity.

The Taos Society of Artists is growing

to be a factor for peculiar strength in national collections. The Indians and painted desert and brilliant sunlight over sunbaked adobe huts have afforded material for strong pictures suitable for museum spaces by Victor Higgins, E. Martin Hennings, Walter Ufer, Ethel Coe, Ernest Blumenschein, Jessie Benton Evans, Bert G. Phillips, Herbert Dunton and E. Sievert Weinberg.

The Edward B. Butler prize (\$100), for the painting elected by the popular vote has not been decided at this writing, nor have the annual purchases of the Friends of American Art been made. Paintings bought by the Friends at these exhibitions find a place in the permanent collections of the Art Institute.

## WANTED: A NATIONAL SCHOOL OF INDUSTRIAL ART

BY CHARLES A. BENNETT

Dean of Technology, Bradley Polytechnic Institute

**T**HE training that is going to meet the future needs of the art industries of this country must give instruction from the standpoint of the factory," said Harrington as he slowing swung himself around and dropped into a big lounging chair at the club. "The present art schools may be all right to produce painters, but they don't meet the needs in the industries. Even in the matter of drawing we furniture manufacturers prefer a good technical high school graduate to a man who has taken a course of training in an art school. In either case we have to teach him our business from the bottom up, and the high school graduate is more adaptable than the man from the art school."

"I recognize the truth of your statement," said I, "but I would like to know just what you mean by giving instruction from the standpoint of the factory. How would you go about it?"

"I can't tell you that," said Harrington, "I haven't thought it out; but I do know that there is a high wall between the art schools and most of the art industries, and

that very few men ever climb over. What ought to be done is to remove the wall so that it will be easy to go from the school to the factory and from the factory to the school."

"But just where is the trouble," I urged; "is it in the character and method of present art school instruction, or is it because the art courses stop before they reach out in the direction of the industries?"

"I think both," was the reply, "it surely stops before it reaches us."

This conversation gave me the opportunity I had been looking for. For some time I had been wanting to get Harrington in a corner where he would listen to me. I had been wanting to outline to him what I have believed to be the solution of the problem that I knew had been bothering him. So I began:

"As you said the other day, there is no place where a workman of considerable experience and good ability can go and get instruction in the higher art technique of his trade. Take, for example, young Coleman whom you mentioned today, I don't

know of a school for furniture design in this country where he could get just what he needs. The only school of that type I ever saw is the *Tischlerschule* in Berlin. Men go there from Sweden, Norway, Russia, and other countries as well as from all parts of Germany to learn the art of interior decoration and furniture design and construction. A German interior decorator or a cabinet maker, even with ten years or more of successful experience, finds it profitable to spend a term or two at this school because he then is able to do a higher type of work which commands larger pay. Besides, he has the satisfaction of being a leader in his craft. Every such leader turned out of the school tends to raise the standard of the trade. Something of this sort we must have in the United States, and the sooner it comes the better. And such a school should cover not one industry merely but several groups of industries in which design in form and color is an important factor. It should be to all the art industries what post-graduate courses in the universities are to the professions.

"To such a school a manufacturer might profitably send his designer or his foreman in the off season to get the latest and soundest ideas, and to come in contact with leaders in his craft. To such a school the young worker would go in order to prepare for a job higher up.

"Moreover, such a school is much needed to elevate the standard of teaching in technical high schools, industrial schools and vocational schools. If such a school were available it would attract ambitious teachers from all parts of the country who wish to devote a few months or a year or even more to intensive work in one special field of art industry. As a training center for teachers of the higher branches of the manual arts such a school would supply a present and rapidly growing need."

"Very good so far," said Harrington, "but you haven't shown me how you would make any vital connection with the industries or what industries your plan would cover."

"I am just coming to that," said I. "Any school that will fully meet the needs I have outlined must require its students to build upon a knowledge of technical

processes. The student must know construction; he must be a practical workman; the art must be developed with and through a practical knowledge of technique. Therefore the school should consist fundamentally of a group of factories. There should be a separate factory for each of the main divisions of art industry; for example, a factory for doing work in furniture making and interior decorating, a factory for textile work, a factory for ceramics, a factory for metal working, a factory for printing and book making. Each should be a real factory turning out a limited but superior product by the best known methods using the most up-to-date machinery where machinery is needed, and the best hand-skill methods where machinery is not available.

"As the instruction should include a thorough study of the best design and technique of the past as well as of the present in the leading countries of the world, the center of the group of factories should be a working museum and library well supplied with works of industrial art that are typical and educative, and plenty of space for study and drawing in the museum building. Each factory, too, should have space for classrooms and drafting rooms. It should be possible to make a study of the technical methods as well as the finished results of the master workmen of both the past and the present. This was done in the Berlin school to which I referred, though not in the way I have suggested. As I was being conducted through the building by the director of the school, I noticed a beautiful cabinet in the corridor and remarked that it looked like one I had seen a few days before in the National Museum in Munich. 'It is an exact duplicate,' replied the director.

"Then he told me how he sent their professor of cabinet making to Munich with sketch-book and camera and palette; how he spent all the time necessary to procure accurate data of form, color, design, matching of wood, and construction; how he returned to Berlin, and with his students made working drawings of the cabinet; and then constructed it in the shops by the same methods used by the medieval craftsmen who constructed the original cabinet in Munich. He showed

me other pieces of furniture reproduced in the same way, and then he showed me pieces made by the use of the most modern machinery. Both the ancient and the modern methods were studied in order to develop knowledge and power to carry forward the craft to a higher standard of excellence. In fact, the best periods of German craftsmanship in furnishings were studied, both to gain power to reproduce the old styles for those who wanted them, and to evolve new designs to meet new ideals and new conditions of manufacture.

"We in America need this type of art-craft instruction to parallel the scientific instruction that has developed our machinery and our factory system. We should not copy the German system of industrial art training as a whole, for we can develop a far better one. There are elements of weakness in the German schools that we can avoid. We need to develop a system that is thoroughly American."

As I was proceeding with my story I became aware of the fact that at last I had caught Harrington's full attention. He had even neglected his cigar which he had lighted as I began to take the lead in the conversation.

"Who would be the teachers in such a school?" he next asked.

"Educated designers and craftsmen with vision," was my reply; "and these would be supplemented by men from the best factories who can be loaned by the manufacturers for short periods of time. For example, dull-season conditions should be taken advantage of. Then it would be possible to get a leading master of his craft, also more students. But throughout the years there should be on the instruction staff men of the highest standing, and the school should pay salaries to procure such men, just as now some of the great universities pay comparatively large salaries to attract and hold leading men in science and letters. Is there any reason why less should be done for the arts? If a man is worth \$3,000 a year as a designer of textiles or furniture, he ought to be worth fully as much in a school where he would have a chance to train scores of men to become expert designers. If a foreman is worth \$2,000 a year in a factory, he ought to be

worth fully that amount in a school-factory where he would have a chance to raise the quality of the products in dozens of factories where his students would be employed. It would be essential that such a school have its choice of all the best industrial art talent of the nation for a part of the time, and some of the best talent all the time."

"But," said Harrington, "if the school were to do that, then it would lead the industries in the matters of design and methods of manufacture, and that never was known to happen in America."

"Well," said I, "whether it ever has happened or not, it ought to happen. Why not? Just now we are admiring French genius and skill, and I am reminded of a visit to the *Ecole Nationale d'Arts Metiers* at Chalon-sur-Marne. Here Prof. Alfred Bonis, mechanical engineer and superintendent of the large workshops of the school, showed me six engine lathes designed and constructed in the school which he told me were more advanced in mechanical design than any that could be purchased from a factory in France, and I believe they were more advanced than could be purchased in the United States at that time. This school was actually leading the industries in at least this special branch of machine tool design. Isolated cases of this same kind of leadership could be found in American schools but they are not common enough. The United States needs centers of this type of school activity, and surely one of these centers ought to be for the art industries."

"Did you ever think what it would cost to run such a school?" Harrington interposed, "and what proportion of the cost could be expected to come from the output of the factories?"

Here I admitted that I had not yet prepared a budget, but I had reached certain general conclusions.

"In the first place the primary purpose of the school would be education, not money making, but an important secondary purpose would be to turn out a few art products of high standard to sell on order or in the open market. Nothing should be sold that would not be a credit to the school from the standpoint of design as well as workmanship. No factory run for the

primary purpose of instruction should be expected to pay the salaries of teachers out of receipts for products manufactured. Such perpetual-motion schemes of education have been tried and always failed, either educationally or financially or both. On the other hand, several instances can be cited where a school factory has more than paid for the cost of stock and supplies consumed in giving high grade instruction. It should be noted that in this respect the school-factory of the type under consideration has a very distinct financial advantage over most scientific laboratories, although these are cheerfully maintained at a great expense because of the large returns in scientific knowledge.

"Among successful factories maintained in schools as a means of effective instruction, one of the oldest is the Washburn Shops at the Worcester Polytechnic Institute where machine tools are manufactured. An example of a successful art industry in a school is the Newcomb Pottery at Sophie Newcomb College, New Orleans. With the right business, technical and educational ideals behind it, the school-factory has proved a success. Without such ideals it may readily fail."

Here I paused to wait for Harrington's further reaction. It came immediately:

"Do you think such a school ought to be supported by the Government or by private funds?"

"I am not sure, perhaps by both," was my reply, "but I think it ought to be national in its scope. The Government might maintain it under its new Federal

Board for Vocational Education, or the manufacturers engaged in the art industries might maintain the group of factories and the Government maintain the museum and library, or the whole might be established and endowed by some man of wealth with a desire to do a great service to the country. For many reasons this would be an ideal way to have it established. The essential fact, however, in any case, is that business men, skilled art-craftsmen, and educators, all three, should be represented in its management so that it would be continuously maintained on a democratic basis, and entirely apart from party politics."

"I agree with that, too," said Harrington as he rose from his seat and moved toward the door. "I believe such a school would solve my problem, and I believe its establishment at once would be only reasonable preparedness to meet the new competition in the art industries that is coming as soon as the war closes. We must eliminate the humiliating competition which has enabled Germany to buy our raw materials, fabricate them, and then send them back to us in art products. She has been able to do this just because we have had but few trained industrial art workers, while she has had many, and most of ours have come from Europe. She has trained her workers in her schools. There is no good reason why America should not have even better schools of industrial art than Germany. We can if we will. We must. 'Made in America' must be a guarantee of good art as well as good raw materials."





OLIVER CROMWELL

SAMUEL COOPER

## ENGLISH MINIATURES IN THE COLLECTION OF HERBERT DU PUY ON EXHIBITION IN THE CARNEGIE INSTITUTE

**A**merican art collections may be divided broadly into three classes; the heterogeneous, the historico-commercial, and the sympathetic. In the third group only is coherence of form. There alone growth has been marked by continuity and inflexible adherence to specific standards. Unfortunately our steadfastness of admiration has been almost wholly confined to the field of oil painting, and within that field bounded by the orthodox forests of Fontainebleau, or shadowed by the bituminous interiors of 1840. To find a collection formed of many varied elements, yet held together by strong unifying threads, is as rare as it is pleasing. Such a collection is that of Mr. Herbert Du Puy of Pittsburgh, now on exhibition in the galleries of the Department of Fine Arts,

Carnegie Institute. The qualities which set it apart, and give to it distinctive character, are those inherent in its subject matter, qualities of delicacy, of exquisiteness, of refined craftsmanship. "Une fragile miniature encadrée" gives the keynote to the collection, but from miniatures per se, interest has legitimately strayed to miniatures used as accessories to, or as enrichments upon, bijouterie of many types. A snuff-box lid portrait in enamel by Petitot glows like a jewel, an exquisite marine by Blarenberghe transforms a bonbonnière into a work of art. Cosway in a happy moment decorates a frivolous and ephemeral carnet de bal. At once it achieves distinction.

Snuff-boxes of silver, of gold, of mother o' pearl, of crystal, of champlévé and



MARY COUNTESS OF FAUCONBERG



SAMUEL COOPER

UNKNOWN YOUNG MAN

RICHARD COSWAY



MRS. WALLER OF WARWICKSHIRE, ENGLAND RICHARD COSWAY

cloisonné enamel set with pearls and brilliants, with lapis and with tortoise-shell, blend with the group of rock-crystals mounted in silver. The lace ruffs and farthingales of Cooper and Flatman are echoed in the gossamer pillow-laces and the fans of Louis Quatorze. The modelled boxes harmonize with the relief portraits in wax, the ivories, and the boxwood carvings. Thence it is but a step to the polychrome sculpture, and the Renaissance paintings by Bissolo and Il Vecchio with their conciliatory period frames.

The manuscripts collected by Mr. Du Puy have been crowded out of the exhibition by the demands of installation. To show them would have been peculiarly appropriate for the reason that the "illuminatori," by the strange if somewhat mutable laws of philology, became the "limners" of a later generation. In like manner the word miniature may be traced to "minium," the red lead pigment used by the decorators of old missals and books of hours. Of miniatures, "paintings in little," as Pepys called them, 275 are shown. The various schools, French, Italian, Dutch, Flemish, Swedish, Swiss, Spanish, American, and German are worthily represented. The English group, however, is relatively, as it was actually, most important, forming an almost unbroken sequence not only of miniature painting in England, but a chronology of notable personages from Tudor times to the Victorian era. Knight and warriors, princes and their consorts, bearded counsellors, witty courtiers, virtuous ladies and frail, pass in review like another *Comedie Humaine* with widened horizon.

The earliest miniature in the collection is a portrait of Baron Paget, Clerk of the Signet to Henry VIII. It is attributed to Hans Holbein, and its dignity, the unerring massing within the small circle, the precious brushwork strongly suggest the great Suabian. The work of Lavina Teerlink, a Fleming, and that of the Hollander, Gwillem Strete was closely modelled upon that of Holbein and their portraits are often mistaken for veritable works by him. Certainly this is not by Hilliard.

Near at hand, Sir Walter Raleigh and the Earl of Essex, ruffed but unruffled, touch elbows, while Elizabeth the Virgin

Queen of Albion and of Hearts, who slapped one favorite and executed t'other, looks the disdain she cannot speak. An Elizabethan pot hat crowns the famous philosopher of her age, Sir Francis Bacon, who is dressed in slashed sleeves and doublet. This magnificent portrait is unassigned. A miniature of Bacon by Peter Oliver was included in the catalog of Charles I and James II. Did it perish in the fire at Whitehall or was it saved as we know others were? Can this be by Peter's hand? These are questions which may only be answered by extended investigation.

This Tudor period, marked as it is by the dominance of Hans Holbein, painter and limner, "the greatest master truly in both of these arts after the life that ever was," was in its earliest phases a period devoted to line, to flat masses in silhouette, wherein intricate detail was kept subordinate to, and welded with the mass of which it was a part. Nicholas Hilliard, whose opinion of his contemporary, Holbein, has just been quoted, explains the lack of modelling in his famous treatise:

"This makes me to remember the words also and reasoning of her majesty (Queen Elizabeth) when first I came into her Highness' presence to draw, who, after showing me how she noticed great difference of shadowing in the works and diversity of Drawers of sundry nations, and that the Italians (who) had the name to be cunningest and to draw best, shadowed not, requiring of me the reason of it, seeing that best to show oneself needeth no shadow of place, but rather the open light. To which I granted, and affirmed that shadows in pictures were indeed caused by the shadows of the place or coming in of the light . . . at some small or high window, which many workmen covet to work in for ease to their sight, and to give unto them a grosser line . . . and maketh the work imboss well, and show very well afar off, which Limning work needeth not, because it is to be viewed of necessity in hand, near unto the eye. Here her Majesty conceived the reason, and therefore chose her place to sit in for that purpose in the open alley of a goodly garden, where no tree was near nor any shadow at all."

But Hilliard and Holbein and the early



REVEREND HENEAGE HORSLEY  
GEORGE ENGLEHEART



"RELIQUARY"

BOX-WOOD CARVED

FRENCH XVI CENTURY



**GOLD SNUFF BOX** **PERIOD OF LOUIS XIV**  
(MINIATURE OF MADAME DE SEVIGNE)



**GOLD SNUFF BOX** **PERIOD OF LOUIS XVI**



TRIPTYCH. THE CROWNED VIRGIN AND SAINTS

CARVED IVORY XVII CENTURY

Tudor men did not pose all their sitters in the open, else we might have reached pleinairism several centuries too early. They ignored what the Italianate Sir Joshua grandly called "chiaroscuro" and worked within the self-imposed limitation. Manet simplified and did much the same thing when he ignored small planes, and among the later miniaturists, Cosway, pitching all his shadows high and ranging from white to gray, instead of from white to black, gained mastery, just as the seventeenth century followers of Van Dyck, working in the Whistlerian range from light gray to dark, acquired it. Whether self prescribed or at the beck of ulterior authority, all art is born because of the travail fixed by limitations. The conventions

imposed by society, the nod of the church, the metes and bounds of material and of medium, hedge the artist about. Yet they do not so much shut him within and fetter him, as to shut out what is extraneous and irrelevant.

Isaac Oliver, the pupil of Nicholas Hilliard, is represented by the exquisite miniature of the Earl of Essex, by that of Sir Francis Walsingham and by a portrait of an unknown divine. On the reverse of the Walsingham is written the following in the hand of Hilliard: "Franciscus Walsingius, Sir F. Walsingham, Bart., was ye Queen's secretary. Is exceedingly wise and industrious; indeed he far exceeded ye Queen's expectations. He spent his private estate in his country's service.

He was buried by dark, being surcharged with debts. 1590. H."

The flatness of miniature painting, its traditional decorative quality, which is found through all early work whether Egyptian, Persian, Byzantine, Greek, Roman, Celtic, Carolingian, or Anglo-Saxon, persists in greater or less degree until the great period of English miniature painting, the seventeenth century, is reached. The limner, who had been more than half a craftsman, now undergoes metamorphosis and is transposed into the miniaturist, occupied largely with problems of representation. This is wholly the century of Van Dyck, as the sixteenth was that of Holbein. Samuel Cooper made his apprentice copies from the canvases of the great Fleming. Hoskins, Jansen, and Flatman have acquired his low-toned color and a measure of his distinction. Sir Balthasar Gerbier was not only follower but patron. The Balthasar family by Van Dyck now hangs in Windsor.

John Hoskins, the uncle and teacher of Samuel Cooper, "bred a face painter in oil" is overshadowed by his more famous pupil. Yet the Prince Rupert holds its own with the elect. This is not the rash prince who "came a cropper" on Marston Moor. It is the face of a student and an artist. The complex personality of a man whose interest covered the widely divergent fields of science and art stands revealed to us.

Samuel Cooper was called by Graham "much the most eminent limner." Probert ranks him as the undisputed English master of miniature painting. Walpole said, "If a glass could expand Cooper's pictures to the size of Van Dyck's, they would appear to have been painted to that proportion. If his portrait of Cromwell could be so enlarged, I do not know but Van Dyck would appear less great by comparison." Cooper painted Oliver Cromwell many times and the Du Puy Collection contains the portrait of the Protector formerly owned by the Earl of Warwick, and that of his daughter Mary, Countess of Fauconberg, as well. The powerful and implacable leader of the "Ironsides" is in armor. The head is that of the unfinished sketch in the Buccleuch Collection which Cromwell confiscated when he discovered Cooper

in the act of making a forbidden replica. Mary has none of the grim-lipped Puritanism of her age. She is tolerant—even humorous. "A wise and worthy woman more likely to have maintained the post than either of her brothers," a contemporary appraisal runs.

There are no less than six Coopers in the collection and three by Flatman, "who," says Horace Walpole in his "Anecdotes," "Virtue thought equal to Hoskins and ranking next to Cooper." It was Walpole also who discovered the great Flatman portrait of Sir Kenelm Digby in a secret and forgotten Welsh cupboard. Richard Dobson, the dwarf, the successor of Van Dyck as court painter to Charles I, and Laurence Hilliard, son of Nicholas, are adequately represented. By Penelope Cleyn there is a particularly intriguing portrait of the Duchess of Portsmouth, the extravagant and tearful favorite of Charles II. Laurence Crosse and Bernard Leys belonged to the late seventeenth century, and they carried into the decadent eighteenth the tradition of Cooper. But in the later eighteenth century occurred that remarkable renaissance in the art of painting, due in part to the sterling British sincerity of Hogarth, to the genius for organization of Reynolds and, in part, to the artistry of Gainsborough and Romney. Ozais Humphrey and Thomas Lawrence, as well as Gainsborough and Romney were primarily painters of oil portraits, but all are well represented in the Du Puy Collection by water colors on ivory. And there is a florid and unauthenticated old Scotch gentleman which may be that rarity—a Raeburn miniature. It has his slashing brushwork and his color.

A pencil drawing—the eighteenth century knew them as "plumbago" portraits—possesses the subtle gradations of a Whistler lithotint. It is by the lesser known Morland, whose father, George Morland, was in his rustic way, the English Chardin.

But the great name among the miniaturists of this era is that of Richard Cosway, and of that clever and charming master there are no less than five important examples. A sixth is one of those curious "eye miniatures," a fad which only the frivolous eighteenth century could have produced. This is the right eye of Mrs.

Scott Siddons, whose portrait by Gainsborough is in a neighboring case. Near by is a tiny button and on it the gross features of George IV, Cosway's friend when Prince of Wales—"Your fat friend," Beau Brummel called him. It was in the shallow circle surrounding His Royal Highness that Cosway revolved. The Court of Versailles, which spent its time burlesquing nymphs and shepherdesses, was not more artificial. They spoke of him as "Macaroni" Cosway. He was indeed a fop, blown with conceit. The wonder was that the "petit maitre" became the great. For Cosway was undoubtedly the great master of exquisite brushwork. He thought with his finger tips. His brush is calligraphic and magical, passing lightly over the gleaming ground of ivory, suggesting form, hinting at textures, seizing on the significant and rejecting the unessential. By comparison most of his predecessors seem niggling and laborious

draughtsmen. He had not the power of Cooper, the strength of his contemporary Smart, but the cleverness of Hals and the daintiness of Watteau were his. The portrait of Lady Manners, afterward Lady Huntingtower, a beauty of saintly character, whose only bad habit was that of writing verse, is a miracle of delicacy and elegance. The Mrs. Waller of Warwickshire shows his technical mastery and his telling use of translucent ivory revealed through transparent color. Cosway's pupil, Plimer, possessed more than a little of the master's finesse, as did Samuel Shelley, but his actual rivals were George Engleheart, the Reynolds of miniature painting, and John Smart, whose honest and searching portrait of Lord Cornwallis brings us, by connotation, to America. But the American and French miniatures, and the English and French enamels, which fill four cases merit separate and exclusive treatment.



CHARLES, LORD CORNWALLIS JOHN SMART



## MEETING OF THE DIRECTORS THE AMERICAN FEDERATION OF ARTS

A MEETING of the Board of Directors of the American Federation of Arts was held at the residence of the President, 7 Washington Square, New York City, on Friday evening, November 15th.

Those present were: Mr. Robert W. de Forest, Mrs. John W. Alexander, Mr. Herbert Adams, Mr. Andrew Wright Crawford, Mr. Cass Gilbert, Mr. Arthur A. Hamerschlag, Mr. Francis C. Jones, Mr. H. W. Kent, Miss Florence N. Levy, Mr. Charles Moore, Mr. Charles Allen Munn, Mrs. Gustav Radeke, Mr. Elihu Root, Mr. George Dudley Seymour and Miss Leila Mechlin.

Mr. Robert W. de Forest presided.

The Secretary rendered the following report:

Less than a fortnight after our convention was held in Detroit, last May, our Treasurer, Mr. N. H. Carpenter, died very suddenly at his home in Chicago. Mr. Carpenter had been associated with the Federation since its organization and served as Treasurer for six years.

Pending the approaching meeting of the Directors no one has been appointed in his place.

Miss Anna Price, who for several years has been Assistant Treasurer, was married in October and resigned. We are at the present time, therefore without either Treasurer or Assistant Treasurer.

A new bookkeeper, Miss Jennie Grady, has been temporarily appointed to do the work which Miss Price performed.

The work of the Federation has been continued along the usual lines—and has increased rather than diminished. As the organization becomes better known, better established, the demands upon it are greater—the opportunities of service more.

Twenty-six exhibitions were announced in a circular sent out as usual in September. The majority of these are now in circulation. Several additional groups of War Picture exhibits have been added largely through the efforts of Mr. Duncan Phillips, acting on a special War Picture Exhibition Committee, appointed last June.

These special exhibits comprise posters,

lithographs and other prints generously lent by Mrs. Fiske Warren, Mrs. Francis Rogers, Mr. John Spaulding, Mr. A. E. Gallatin and Mr. Duncan Phillips.

In arranging and exhibiting some of these collections the American Federation is cooperating with the Mayor's Committee of the Committee of National Defense of New York City, the Pictorial Division of the Committee on Public Information, as well as with the British Bureau of Official Information in this country. Mr. A. E. Gallatin has placed at the disposal of the American Federation of Arts a set of Raemaekers' Cartoons for exhibition in the Army Camps.

Several new lectures are listed on our circular of illustrated lectures issued this past autumn. These include special lectures prepared for the Y. M. C. A. and are at present in use in the camps of the A. E. F. and the French army in France, and also to some extent in the camps of the United States army in this country.

One of these lectures is on *French Architecture* and was prepared by Mr. Lloyd Warren. The illustrations which are used were made from photographs lent by Columbia University and the Library of Congress. A lecture on *French Sculpture* has been promised by Mr. Lorado Taft. Mr. Duncan Phillips has in preparation a lecture on *Art and the War*.

The demand for the lectures continues about the same as heretofore, certainly not less.

To meet the requirements of the War Industries Board our magazine has been reduced from 48 to 40 pages.

We have carried in the magazine each month for nearly a year now, a page of Government advertising.

We have had the privilege of publishing in our magazine several notable articles during the past year, and have reason to believe that it is holding the place which it has made for itself.

The subscription list to the magazine shows losses but these have been somewhat offset by the additional subscriptions received through the Washington Society

of the Fine Arts which subscribes to the magazine for each of its members.

There was some question as to the advisability of publishing the Art Annual this year, as heretofore, but it seemed desirable to keep the record unbroken if possible. The size of the Annual will, however, be considerably reduced, only data essential for record purposes being included. The Who's Who which is printed every other year will not be included in this volume.

Several important resolutions were passed at the Annual Convention in Detroit.

Among these was one referring to the statue of Lincoln to be presented to Great Britain. Copies of the resolution were forwarded to the President, the Secretary of State, the British Ambassador, and others. My understanding is that the Barnard statue will not be sent but the Saint-Gaudens replica will be.

Another resolution referred to Medals of Honor. This resolution was sent to the President and others in authority. A considerable correspondence ensued. Three of the medals had already been struck. Other medals for acts of valor in the navy, etc., since authorized are being or have been designed by artists.

A resolution on Industrial Art, urging its inclusion in the publications of the Bureau of Education and in the program of vocational education under the lately established Board, were both favorably received and acknowledged by the heads of the Bureau of Education and the Board of Vocational Education, and cooperation along these lines promised.

We cannot say that our resolutions alone brought about the results noted, but there is no doubt whatsoever that they were influential.

Looking ahead, there is the Convention of 1919 to plan for. Where is it to be held? We have invitations from Boston, Buffalo, Cleveland, Chicago, Philadelphia, New York, Toledo, St. Louis and San Francisco—three of these, those from Philadelphia, Boston and New York, have come from chapters.

There is more than this. There is a great reconstruction period ahead of us. In this period War Memorials will be erected in numbers. Already we are re-

ceiving requests from places for suggestions and advice in such matters. Art Museums will increase in numbers; the Industrial Arts will be developed; the National Gallery of Art is to be upbuilt in Washington; possibly a larger place will be given in Governmental consideration to Art generally—at the present time it would seem likely. In any event if art is to have a place in our National life as it should have, as it must have if our civilization is to be of the highest type and to endure, it must be given that place during this time of reconstruction. The American Federation of Arts was formed primarily to represent art and to guard its interests at all times, but particularly at such a time as this.

Respectfully submitted,

LEILA MECHLIN, *Secretary.*

*The minutes of the meeting are as follows:*

At the opening of the meeting, Mr. de Forest spoke briefly of the objects of the American Federation of Arts, what it has done and of its needs and possibilities, emphasizing the latter. At his request, Mr. Root, who was one of the organizers of the Federation, defined the purpose for which the Federation was formed; namely, to bring through knowledge and appreciation of art greater happiness into the lives of the people.

Invitations to hold the next annual convention in Boston, Buffalo, Cleveland, Chicago, San Francisco, St. Louis, Philadelphia, New York and Toledo were presented and three of these, Boston, Philadelphia and New York, being from chapters were fully discussed and considered. Final discussion, however, was in favor of New York.

On motion duly seconded and carried it was agreed that the Tenth Annual Convention of the American Federation of Arts was to be held in New York at the usual time in May (15th, 16th and 17th). And that the general subjects be made *The Opportunities of The American Federation of Arts as an Agent in Reconstruction and War Monuments.*

On motion duly seconded and carried the President was authorized to appoint a special committee to make arrangements for the Convention and plan its program.

On motion duly seconded and carried the

President was authorized to appoint at his discretion special committees on War Monuments, Legislation on Art, and other subjects.

The President proposed and presented two amendments to the Constitution:

1. That Article VI, paragraph 2 which reads, "The officers of the Federation shall be a President, a First Vice-President, additional Vice-Presidents not exceeding the number of twelve," etc., be amended by striking out the word, "twelve" and inserting "sixteen."

2. That Article VI, paragraph 7 which reads: "There shall be an Executive Committee of five members," etc., be amended so as to read, "There shall be an Executive Committee of five members in addition to the President and First Vice-President who shall be ex-officio members. Three members shall constitute a quorum."

*On motion duly seconded and carried* these amendments were approved and abstracts were signed to make them effective.

*On motion duly seconded and carried*, Mr. C. V. Wheeler of Washington was unanimously elected Treasurer of the American Federation of Arts to fill the vacancy oc-

casioned by the death of Mr. Carpenter. And Miss Irene Marche was elected Assistant Treasurer to fill the vacancy occasioned by the resignation of Miss Anna Price.

*On motion duly seconded and carried*, Mr. Duncan Phillips of Washington was unanimously elected a member of the Board of Directors. And Mr. Albert Eugene Gallatin and Mr. Charles Dana Gibson were unanimously elected Vice-Presidents.

The appointment of the following Executive Committee was announced by the President: Mr. Cass Gilbert, Mr. Francis C. Jones, Mr. Charles Allen Munn, Mrs. John W. Alexander and Mr. Andrew Wright Crawford—with the President and First Vice-President ex-officio.

Ways and means of extending the scope of the Federation's work and putting the Federation on a sound financial basis were discussed by Mr. Gilbert, Mr. Hamerschlag, Mr. Crawford, Mr. Munn and others.

At 11 P. M. the meeting adjourned with the understanding that another meeting would probably be held at the call of the President some time in January.

## WAR MEMORIALS\*

### PLEA FOR ERECTION OF IDEAL SCHEMES

BY THE RT. HON. SIR ALFRED MOND, BART

M. P. First Commissioner of H. M. Works, London, England

**I** HAVE no doubt that the subject of war memorials is one to which more and more public attention will be directed in the concluding stages of the war.

The national desire to commemorate in a suitable manner the sacrifices which have been made by those who laid down their lives for their country is universal. Great the cause was and great the sacrifice has been, so the memorials should be great in the real sense of the word—not necessarily in magnitude, but in beauty. It will be very unfortunate if, when victory comes, the country is to be covered by the art of the monumental mason, only too familiar in

our graveyards, with the forms of war monument atrocities with which Germany covered herself after 1870.

There is, however, to my mind, a great danger to be avoided when the erection of the war memorials is being considered. The danger is that all who are philanthropically inclined will immediately apply their wealth to what they regard as suitable war memorials. The tendency to confuse philanthropy, utility, and art is so often disastrous to the production of something really fine. Wings of hospitals, baths, libraries, etc., etc., all excellent civic objects which require maintenance, do not for

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that reason become memorials of a great historic event or suitable emblems of the great sacrifices that have been made. We must see that whatever form war memorials take—and they will assume many forms—they shall really make plain to all generations and to all people for what purpose they were erected and what they commemorate.

A war is being fought for a great ideal—the liberty of the world—and the memorials must succeed in embodying this ideal. Of course, locality, site, surroundings, and local associations must all be carefully regarded. It might be possible to have some central idea on the lines, perhaps, of beautiful market crosses, which are to be seen in many of the older towns. To attempt by such means to obtain a united scheme emblematic of the universal sacrifice of the nation in stereotyped form could, or should, be adopted. The Royal Academy recently had a conference on this subject, in which I took part, and have, I believe, formed a very strong committee of eminent architects and sculptors, who will be prepared to assist in an advisory capacity local authorities and others contemplating the erection of war memorials. This is undoubtedly a movement entirely in the right direction, for it will enable the best geniuses of our time to find real expression and to prevent any flagrant breach of taste being perpetrated. A Committee of the Houses of Parliament has already been considering the question of a war memorial to be erected to its fallen members and members' sons, to the officials of both Houses of Parliament, and their sons also. The commission for the mem-

orial has been entrusted to Mr. Bertram Mackennal, M.V.O., A.R.A., and will be placed under the great window just inside the public entrance to the House of Commons, and facing Westminster Hall.

Of course the Imperial War Museum, when it comes to be erected, and the other museums throughout the country, such as that to be established in Scotland, will naturally of themselves be permanent records of the great endeavor of the nation, for enclosed within their walls will be a perpetual remembrance of the activities of the country during the war. While not in themselves symbolic monuments of the war, but rather illustrations of the events to commemorate all that has been suffered and endured, the buildings will lend themselves very naturally to combination with monuments of a sculptural character. In fact, the combination would be an ideal to be achieved—the artist expressing in the monument in the most beautiful form the symbolized essence of all the great sacrifices made for the triumphant victory, the building containing representations of all that has contributed to make victory possible.

I feel certain that to this almost sacred question earnest and reverent consideration will be given, and that neither artistic efforts nor the means to carry them out will be stinted when the time comes; and I have little doubt that the country will demand from the Government some great national monument which will express to all time and generations its profound gratitude and devotion to those countless numbers who gladly gave their lives that it could live.

## PHILADELPHIA WATER COLOR AND MINIATURE EXHIBITION

BY EUGENE CASTELLO

**M**ARKING the centenary of the introduction of lithography in Philadelphia, the Sixteenth Annual Water Color Exhibition and Seventeenth Annual Exhibition of Miniatures opened at the Pennsylvania Academy of Fine Arts on Novem-

ber 10th and continued until December 15th inclusive. The collection of war prints sent out by the British Government formed a striking feature of the display of lithographs, and a group of drawings and prints by Forain, Steinlen, Manigault,

Lautrec, Henri, Glackens and others equally well known, lent by Albert Eugene Gallatin, Esq., added much to the interest of the aggregation. Two of the galleries were devoted to the display of the work, mainly in oils, of the students at Chester Springs Summer School conducted by the Academy, and formed the second exhibition of the

Venice" etchings, and Childe Hassam's prints. Ship building at Hog Island was illustrated in a group of charcoal drawings by Thornton Oakley, portraits of Pennell and of J. McLure Hamilton by F. Walter Taylor and a series of ten portraits of musical artists by Leopold Seyffert were all in the same medium.



POLISH PRINCESS

LILLIAN WESTCOTT HALE

kind. The first Charles Vezin prize for last summer's work was awarded to Anne F. Fry, second to Florence Tricker, third to Dorothy R. Schell. The black and whites in the exhibition were by far the most important feature of it, such as Joseph Pennell's war work lithographs, authorized by the Government, Lucien Jonas' group depicting the heroism of the French, Frank Brangwyn's "Toledo and

Britain's most famous draughtsmen, such as Muirhead Bone, George Clausen, Frank Brangwyn, Eric Kennington and others contributed a group shown in the west corridor of the Academy. As an exhibition of water colors it must be frankly said that there was a great deal of incoherent, tentative and eccentric work to be seen all about. One noted the absence of certain groups from brilliant



WRIGHT S. LUDDINGTON

VIOLET OAKLEY

aquarellists that gave éclat to last year's show, but there is good drawing and effective color in Francis McComas' views of cliff dwellings and mesa villages of New Mexico which were hung in the position of honor. Felicie Waldo Howell exhibited a group of extremely good paintings in tempera, and Catherine Norris

Fred Wagner, illustrations and magazine covers by Jessie Wilcox Smith, designs for decorations by Edith Emerson and Henry McCarter were well worth notice. Portraits in sanguine by Violet Oakley, in chalks by Lilian Wescott Hale and John McLure Hamilton were works of past masters of the art. Miniature portraits



J. L. BRANDON

CARL C. A. ERICKSON

two fine winter scenes. Gifford Beal contributed a number of landscapes as did Paul Dougherty, treated in quite modern fashion. Howard Giles, John Marin, David B. Milne, Maurice Prendergast and Alice Schille were represented by works in pure aquarelle interesting in color but rather indefinite in form. Charming little pastels of wood interiors by Walter Griffin and moonlight effects by

of "Mary Foote," by Margaret Foote Hawley; of the "Countess de Santa Eulalie," by A. Margareta Archambault; of an "Alsacienne," by Berta Carew; of "Capt. Jacques Rouvier" by Bertha E. Perrie; of "Felicia," by Helen V. Lewis, and of "Ruby" by Alexandrine Robertson Harris and of "Mrs. William of H. Donner" by Emily Drayton Taylor were among the best work of the most excellent display.

# VICTORY PAGEANT

BY SCHOOL ART LEAGUE OF NEW YORK

A VICTORY Pageant by High School students formed the chief feature at the annual meeting of the School Art League held at the Hotel McAlpin on December 7th. The pageant was written by Dr. James P. Haney, Director of Art in the City High School, and was presented by 17 girls coming from the Morris, Washington Irving, Julia Richman and Wadleigh High Schools. Boy students of the Commercial High School furnished the incidental music.

The pageant was introduced by a prologue recited by Miss Jeanette St. John who appeared in a striking costume of blue and gold with a great halo that made her look like a picture from Burne-Jones. On her retirement, Victory was discovered surrounded by a group of peasant mothers of the countries of Europe which had given sons in the Allied cause. Victory, represented by Miss Mary Fraser, then welcomed one by one the Allied Nations, presenting to each a golden palm as a symbol of the victorious part that each had played. Particularly striking in the procession of the Allies was the figure of Belgium clad in flowing purple and accompanied by two little children clinging to her skirt. The figure of France was preceded by Joan of Arc in a silver armor and bearing her white banner. America appeared last of all and was strikingly costumed in white with a blue bodice spangled with stars and long crimson cloak.

The costumes and accessories were designed by the students of the Washington Irving High School under the direction of Miss Ethel H. Averell. All of them had been hand-dyed to insure a remaining color harmony. They were made by the art departments of the high schools taking part.

Hon. Arthur S. Somers, President of the Board of Education, presided at the luncheon. Speakers included Lieut. J. H. H. Muirhead, of the Royal Engineers, who spoke of Britain's part in the great war and of the fact that Saturday was Britain's day. He was followed by Mr. Francis Monod, of the French Commission, who told of the interest the French people have in art education and praised the work of the School Art League for its service in interesting thousands of children in the applied arts.

Miss M. Rose Collins, one of the lecturers of the League, described the large audiences of children that she had spoken to each Saturday afternoon at the Metropolitan Museum. At these meetings Miss Collins tells hero tales and illustrates them with sketches made before the children. Even the children themselves come on the stage to help act out the parts. Mr. Albert Sterner, the well known artist and designer of the famous poster "Over There," praised the work of the League in providing art scholarships and mentioned how much the country needs industrial art talent.

## WILLIAM T. EVANS

AMERICAN art has had no better patron nor friend than William T. Evans of New York who died at his home in Glen Ridge, New Jersey, on November 25, 1918.

Mr. Evans as a boy was interested in art and he studied architecture with the idea of making it his profession. Measuring his own ability and believing it to be short of production of notable character, he gave up the practice of architecture for business under the conviction that he would be able to render larger assistance to art and artists in that way.

The first money that he had to spare he put into the purchase of a painting by an American artist and as his means increased the practice continued. He bought judiciously as well as generously and in most instances from artists who were struggling and unknown to fame.

His purchases completely filled his home at Montclair, Walnut Crescent, built originally by George Inness, Jr., and overflowed into the studio above the coach house. Finally, the last of January, 1900, when neither could hold more, he had a sale at the American Art Galleries and by that





WILLIAM T. EVANS

THE NATIONAL GALLERY OF ART

ALPHONSE JONGERS

sale to a great extent were established present day values of works by American artists.

Immediately Mr. Evans began again to collect and in April 1913, another large and important sale was held, again marking an advance in the estimated worth of American paintings.

Meanwhile, however, Mr. Evans had presented a notable collection of American paintings including numerous works by Inness, Wyant, Winslow Homer, John La Farge and others to the National Gallery of Art at Washington. This gift, which was made with the sole purpose of

establishing a gallery of American painting in the National Gallery of Art, was made most unostentatiously and represented the most valuable pictures in Mr. Evans' private collection at the time.

It is said that Mr. Evans found picture buying a good investment, but picture buying as he bought is the best kind of patronage and encouragement for the artists, and in more than one instance he was known to pay more than the artist asked because of his estimate of the painting's worth. His memory should be held always in grateful remembrance.

L. M.

# THE AMERICAN MAGAZINE OF ART

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## TRIBUTE TO FREDERICK LAW OLMSTED

Upon Mr. Frederick Law Olmsted's retirement from the National Commission of Fine Arts on which he served for eight years, in fact since its establishment, President Wilson sent him the following letter—printed herewith by special permission—testifying not only to the splendid service that Mr. Olmsted rendered but also to the high value of such service to the Nation.

The letter reads:

"My dear Mr. Olmsted:

"Now that you are ending your second term as a member of the Commission of Fine Arts and are laying down the duties of Vice-Chairman of that body, I desire to express my personal sense of the service you have rendered to the Nation. As a member of the Commission of 1901, you were instrumental at the reinstatement of the L'Enfante Plan for the City of Washington and its logical development throughout the entire District of Columbia. The report of that commission impressed the people of the United States with the possibilities of placing Washington among the finest capital cities of the world. Also it was among the first of those impulses to civic improvement that in recent years have stirred the rapidly growing American cities to undertake an orderly arrangement of their areas.

"From 1902 to the creation of the Commission of Fine Arts in 1910, you cheerfully responded to repeated calls of Congressional committees and of Executive officers for advice and assistance in the solution of questions of art affecting the District of Columbia. It was the services thus rendered unofficially by you and other public-spirited citizens that led the Congress to establish a Commission whereby it has been made possible for the Congress and the Executive Departments to obtain expert advice on questions of art and taste. The value of your services was recognized when you were asked to become one of the original members of that Commission and thus to continue to give advice made the more valuable by your familiarity with the needs of the District of Columbia, and by your experience and high attainments in your profession.

"For all of this service you have expected and have received no money compensation; at times the task has been attended by public misconception, so that your one satisfaction has been the consciousness of having given to your country the best that was in you to give.

"You will continue to give to the Government your help in the new and perplexing task of housing workers in the industrial plants which have been created to satisfy war needs—a task you were one of the first to recognize as essential.

"Thus you are carrying on the high traditions of your family as devoted public servants in times of both peace and war.

Cordially and sincerely yours,  
(Signed) WOODROW WILSON."

## NOTES

### THE FINE ARTS AT OXFORD UNIVERSITY

An important statute has been promulgated at Oxford University constituting a Committee for the Fine Arts. The statute was proposed on behalf of the General Board of Faculties, by Prof. Arthur Thomson, who pointed out that its purpose was to promote an interest in the Fine Arts and to develop their study within the University. The committee is made up of ex-officio members, elected members, and co-opted members. The ex-officio members include the Vice-Chan-

cellor and Proctors, the Slade Professor of Fine Art, the Lincoln and Merton Professor of Archaeology and Art, the Keeper of the Art Galleries, the Keeper of the Antiquarium, the Ruskin Master of Drawing, the Curator of the Pitt Rivers Museum, and the Keeper of the Hope Collection of Engravings. The elected members, four in number, are elected by the Boards of the Faculties of Literae Humaniores, Modern History, Mediaeval and Modern Languages, and Natural Science respectively. A further six additional members may be co-opted. The elected and co-opted members of the Committee need not necessarily be members of the University, an option which provides the means whereby the University may be brought more intimately in touch with professional and expert opinion.

The University has vested this Committee with certain powers and duties, amongst which may be noted the "power to make arrangements for lectures and courses of instruction to be given within the University, on the Fine Arts or subjects pertaining thereto." The Committee has power, if it thinks fit, to submit to the General Board of the Faculties "proposals for the institution of a Diploma or Certificates in the subjects under its control or for the promotion of these subjects by the introduction of other appropriate University examinations."

The view taken by the promoters of the statute was that the University should concern itself mainly with the cultural aspects of Art as distinct from its professional and technical requirements—in other words, that the University should provide such courses, historical, theoretical and philosophical, as would serve not only as an introduction to the study of Art, but would tend towards a better appreciation of the aim and object of Art amongst educated people. It is considered that such instruction on broad lines is bound to be useful to those who are ultimately to take up some branch of Art professionally or in any way to interest themselves with seriousness in its study and advancement, for it would tend to widen and deepen their outlook upon Art as a vital element in any civilized community, and thus to link up together its various branches into a close and healthy relation with one another.

#### A COMMERCIAL ADVERTISING POSTER COMPETITION

A commercial advertising poster competition was recently held in New York City under the auspices of the Civic Art Committee of the Women's Municipal League in an effort to arouse interest and to ultimately raise the standard of the advertisements displayed upon large billboards. The competition was open to any advertiser who exhibited a twenty-four sheet poster on the billboards of New York City between the dates of December 15, 1917, and November 15, 1918. Twenty-eight firms entered the competition with a total of forty-five posters. The award was given by the jury (comprised of D. C. French, Chairman, James Montgomery Flagg, George Ethridge, Philip L. Thomson, and John Quincy Adams) to a tobacco company for a poster of a soldier drawn by Leyendecker, which is at present on the billboards. Honorable mention was given to a rubber manufacturer for its poster "Fit for a King" drawn by Maxfield Parrish. The prize was a silver cup donated by Miss Katherine Day, a life member of the League and first chairman of the Civic Art Committee.

#### ART IN KANSAS

In the High School at McPherson, Kans., was held recently for the eighth successive season an exhibition of paintings and prints, chiefly by artists of the southwest, which was of exceptional interest. The exhibition comprised more than one hundred exhibits. One gallery was devoted entirely to oil paintings by Birger Sandzen of Lindsborg, who through his teaching and his painting has done much to raise the standard of art in that part of the country. There were fifteen canvases in all, the majority of which had been painted between the time of the exhibition and the time of the artist's return from his summer sketching tour to Colorado and western Kansas. As a western writer has said, "The sturdy Norse love of wide spaces traceable in all of Sandzen's work, has given him the key to an understanding of the Western country and the mighty spirit which animates it."

Another exhibitor whose works were of special interest was Oscar Jacobson, a

former pupil of Birger Sandzen, and now director of art in the University of Oklahoma. His style is very different from that of Mr. Sandzen, but he too finds pleasure in portraying the great western landscapes in their subtler moods. "In the Land of Silence," a solitary butte on the desert, seemed to shimmer with the heat of high noon. "The Governor's Palace, Santa Fe," represented this charming old building in the shadows of early evening.

There were paintings by Sheldon Parsons of Santa Fe and by Miss Mary Marsh of Idaho. Mr. Albert H. Krehbiel of the staff of the Chicago Art Institute exhibited two studies of northern Illinois, and from Anne Bremer of San Francisco came two paintings, one entitled "Golden Glow" and the other, "A Village of Good Cheer," both of which were painted in a manner subtle and very individual.

One room was devoted entirely to etchings, lithographs and wood cuts. New prints by Birger Sandzen were shown side by side with works by Albert Sterner, George Elbert Burr, George Bellows, Child Hassam, Joseph Pennell and others.

During the eight years that these exhibitions have been held the McPherson High School has through purchase acquired a permanent collection of exceptional interest and value. This collection includes thirteen paintings and quite a number of etchings. It is said that the constant association of the students in the schools with art through these exhibitions and the permanent collection, is fast beginning to influence toward a broader and finer municipal life.

**CINCINNATI MUSEUM** Special arrangements for teachers and children to see and profit by its collections are made by the Cincinnati Art Museum. Teachers with classes are admitted free and if desired and notice is given in advance such parties are met on entering the Museum by a member of the staff and given a ten-minute introductory talk. Lantern slides with notes reviewing the collections and reviewing the subjects of painting, metal work and design are lent for use in the schools. Prints for illustrating compositions by the children can be had

in various sizes on a great many subjects—large half-tones, five cents each; post-card size, one cent each. A special teachers' hour is set aside Saturday mornings from October to April, at which time some member of the staff talks on some timely subject. A course of six lectures on Flemish Art is being given especially for teachers and at an hour when they can best attend. There is a children's hour, 9.30 to 10.30 Saturdays, set aside for children who come to the Museum by themselves, when a story somehow connected with art and the Museum is told and a visit to some object or collection in the Museum is made. There is also a Saturday morning drawing and painting class held in the Art Academy.

#### SWEDISH ART IN AMERICA

In a publication recently issued by the Swedish Chamber of Commerce of the United States of America, Mr. Henry Goddard Leach, Secretary of the American-Scandinavian Foundation, says, "Art is the bridge of commerce and commemorates the intellectual and human elements in material exchange." Mr. Leach strongly encourages the establishment of a permanent exhibition of Scandinavian art in this country. "Of art and pictorial presentation of Sweden there is all too little," he tells his readers. Yet the demand for graphic specimens of things Swedish has been frequently testified. Such an exhibition embodying the best of the Swedish art with all its beauty of line and color and freshness and vigor would be a welcome addition and a real stimulus to art in this country.

#### ART IN NASHVILLE

At a recent meeting of the Art Commission in the city of Nashville, of which Mrs. J. C. Bradford is chairman, the great need of a permanent Art Museum in that city was taken under consideration and the following resolution was passed:

*Resolved*, That the art commission of the city of Nashville do all in its power to aid in establishing a permanent art museum for the city of Nashville, and further the plan of Greek buildings at the head of Capitol boulevard in which shall be housed the art gallery and historical museum.

*Be it further resolved*, That a part of the

money appropriated by the park commission for the art commission of the city of Nashville be applied to the purchase of a painting for the permanent museum in the near future.

Ten thousand dollars toward the erection of a permanent Art Gallery has been received by the Nashville Art Association as a legacy from Gen. G. P. Thurston.

At this meeting Mrs. Bradford brought to the attention of the Commission the great need of training in the industrial arts in this country, quoting from the several addresses made at the ninth annual convention of the American Federation of Arts held in Detroit last May, when this subject was given special emphasis.

SKETCHES BY  
AMERICAN  
OFFICIAL  
ARTISTS AT  
THE FRONT

Eight American artists were commissioned captains and sent overseas last March to serve as official artists with the American expeditionary force at the front. One hundred and ninety-six sketches made by these artists were exhibited at the Corcoran Gallery of Art, Washington, D. C., the latter part of November. These sketches are in black and white and color of scenes in the war zone. Comparatively few of the drawings, however, represent the horrors of warfare, but show rather the hardships of the commonplace, met day by day, and give some idea of the discomforts of camp life behind the trenches, the roughness of the way, and the incalculable difficulties of the forced marches. In viewing these drawings one sees what our American boys who have gone to France have seen and are seeing, and we are brought in touch with the life they have been living and the scenes with which they are familiar.

The eight artists appointed by the War Department are: J. André Smith, George Harding, William J. Aylward, Wallace Morgan, Ernest C. Peixotto, Harvey T. Dunn, Walter J. Enright and Harry E. Townsend, all of whom are better known as illustrators than as painters.

The work of each of these artists was hung in the special exhibition gallery at the Corcoran as a group, and it was therefore possible to observe individuality of viewpoint as well as technique. The

largest group of all was by J. André Smith, who has to his credit no less than eighty drawings, the majority in color and tint. The group by George Harding was particularly virile, and while made up entirely of sketches of everyday scenes took a hold on the imagination which more finished work sometimes fails to achieve. Other groups were by Captain Aylward, whose work is in color, Captain Peixotto, whose forty drawings were delightfully illustrative of typical scenes in the country through which our troops have passed, and by Captains Wallace Morgan, Harry E. Townsend and Harvey T. Dunn, each capable, talented and experienced as a draftsman.

The simplicity and frankness with which the artists have set forth their several themes are typical of that quiet determination with which our men went to France to bear their part in winning the great war for liberty, and for this reason, for their subject matter and their artistic quality, these drawings will be of permanent interest and value.

BRITISH NAVAL  
PHOTOGRAPHS  
IN COLOR

An exhibition of British naval photographs in color, shown under the auspices of the British Bureau of Information, was recently held in the Corcoran Gallery of Art, Washington. The exhibition is of both timely and unique interest, giving one an intimate insight and a sense of familiarity with the men and with the ships of the British navy which has played a big part in winning the war.

Because of Great Britain's policy of silence concerning the exploits of her great navy, we in America are just beginning to realize how colossal a work it has carried on and with what amazing courage and tenacity.

In this exhibition the story of the daring deed done by the "Vindictive," blocking the Zeebrugge harbor, is graphically set forth. Pictures are shown of the boat before and after the encounter. There are pictures also of the intrepid men who volunteered as the crew for the difficult and dangerous undertaking.

More picturesque, perhaps, are the photographs of the explosion of depth bombs, the water ascending in a great column like smoke from a volcanic erup-

tion. A number show boats that have been torpedoed. There is a wonderful moonlight effect of battleships in the North Sea; the sailors are seen at their various posts of duty. There are photographs of the U-boat and the U-boat destroyers. How many of them could have been produced through the mechanical medium of the camera under the conditions in which they must have been made is almost incomprehensible. The men who have taken these naval photographs have had not only to run great risks, but have excellent technical training, and artistic instinct as well. The coloring has been most skillfully done, and they show to what heights photography both as a science and an art has attained and how large a part it has played as a factor in warfare and as an instrument in securing victory.

The collection was earlier shown in the Anderson Galleries, New York.

UNVEILING  
OF THE  
BOOTH  
STATUE,  
N. Y.

The *Outlook* gives the following interesting account of the recent unveiling of the statue of Booth by Edmond T. Quinn, in Gramercy Park, 18th

Street and Lexington Avenue, New York:

"It is not often that a memorial can be placed so fittingly and appropriately as is the statue of Edwin Booth which was unveiled in Gramercy Park, in New York City, on November 13th. The statue stands in full view of the home in which Edwin Booth died. By Mr. Booth's own generosity and through his love for and devotion to the profession he so long adorned, this house after his death became the home of the Players Club, and is in itself a worthy and delightful memorial to the great actor. The quiet and retiring little park in which the statue stands is peculiarly fitted for the memorial." A reproduction of this statue was published in the *AMERICAN MAGAZINE OF ART*, March, 1915.

"In accepting the statue for the Players Club, Mr. John Drew, the President of the club, spoke feelingly and truly of the great stimulus given by Booth not only to the art of the theater, but to fine arts in general. Mr. Brander Matthews, in a scholarly and eloquent address, emphasized Mr. Drew's remark by declaring that it was because

Booth loved his profession and because he knew that it was not good for the members of any one profession to fellowship exclusively with one another that he provided in founding the Players Club that in it the men of the theater should associate with men of letters and with artists, painters, sculptors, and architects.

"It is surprising that New York has not heretofore possessed any sculptured memorial to the greatest of American actors—indeed, it is said that, with the one exception of Ward's statue of Shakespeare in Central Park, there is no statue of any actor in the whole city. It is gratifying that so admirable a testimony to Booth's fame is now achieved while his memory is still clear and undimmed in the minds of many Americans. Booth was an actor by inheritance, an actor by genius, and an actor through never-ceasing, minute study of his art."

EVENING  
ORCHESTRAL  
CONCERTS IN  
WASHINGTON

The Washington Society of the Fine Arts has inaugurated a series of evening orchestral concerts which has proved a boon to working

people and musically a great success.

This series is given by the New York Symphony Society, Walter Damrosch, conductor, and the first two were on November 26th and December 17th. The place is the great auditorium of the Central High School.

In one of the theaters on the same afternoons, concerts had been given by the same orchestra with distinguished soloists. In the evenings there were no soloists and no catering to so-called popular taste, yet every seat in the great hall, approximately 2,000 in number, was filled and there were many persons standing.

The audience was made up largely of those who are occupied during working hours, and hence have been unable heretofore to attend orchestral concerts, as lack of a concert hall has made it necessary for the visiting orchestras to make afternoon engagements in Washington.

It was with such an audience as this in mind that the board of education granted the use of the High School Hall, and the Washington Society of the Fine Arts undertook the arrangements for the series of four

concerts, placing the price of seats so low as to just meet expenses.

Because of his interest in the experiment and his desire to extend knowledge and appreciation of music Mr. Damrosch is contributing his own services without fee and has entered most heartily in the work, planning four exceedingly attractive programs.

The first program was devoted exclusively to Beethoven, opening with the overture from "Leonore" and having as its chief feature the "Seventh Symphony." The second program consisted of compositions by Gluck, Berlioz and Ravel. Sitting at the piano, illustrating by passages chosen here and there in the composition, Mr. Damrosch briefly analyzed both of these selections before they were played by the orchestra, thus making them more significant.

The orchestra was full strength, ninety musicians, and rendered the programs with the finish and skill which has won it high place in the esteem of musical critics.

Mr. Damrosch's explanatory remarks were in a measure informal, intimate and at the same time very enlightening. He took each individual of the audience into his confidence, as it were, and spoke not as to many, but as to one, and with exceptional grace and feeling.

## ITEMS

The Print Division of the New York Public Library held an exhibition of timely interest in the print gallery in the main building illustrating the war zone in graphic art, and consisting of etchings and other prints depicting eastern France and Belgium during the seventeenth, eighteenth and nineteenth centuries. The modern prints in this exhibition have been drawn chiefly from the S. P. Avery collection.

An exhibition of work in design by the public school children of Paris was held in one of the class rooms of the Metropolitan Museum of Art, November 14th to 23d inclusive. Of this exhibition, Dr. Haney, director of art in the High Schools of New York City, has said: "It was more than a collection of children's work. It was a bit of the indomitable spirit of France,

mindful even in the agony of war to look to the artistic education of the coming generation."

Mr. Henry Salem Hubbell has recently been appointed head of the department of painting and decoration of the School of Applied Design of the Carnegie Institute of Technology, Pittsburgh. Thirty paintings by Mr. Hubbell and a group of etchings and drawings by M. A. J. Bauer, a modern Dutch artist, were placed on exhibition in the Carnegie Institute on November 21st, and will remain on view until the 6th of January.

The Associated Artists of Pittsburgh held their ninth annual exhibition in the Carnegie Institute Gallery, November 22d to December 22d. A special feature of this exhibition was a collection of drawings by Charles J. Taylor, widely known as C. J. T. The exhibition as a whole is said to maintain a high standard of excellence.

At the annual meeting of the National Association of Women Painters and Sculptors held in the board room of the Architectural League of New York in November, the following officers were elected for the coming year: Mrs. Henry Mottet, president; Miss Bertha Menzler Peyton and Miss Florence Francis Snell, vice-presidents; Mrs. Joseph H. Choate, Mrs. Willard Straight, Miss Maud M. Mason, Miss A. Albright Wigand and Miss Elizabeth Watrous, honorary vice-presidents; Mrs. Henry P. Davison, treasurer; Miss Olive P. Black, corresponding secretary; Miss Elizabeth R. Hardenbergh, assistant corresponding secretary; Miss Kate M. Franklin, recording secretary. The annual exhibition of the Association will be held in the Fine Arts Building from February 12th until March 4th, 1919.

A collection of paintings by Mrs. Walter Scott Perry, made last winter in Southern California, was exhibited from November 19th to December 19th in Brooklyn, under the auspices of the Pratt Art Alumni Association. The same collection was shown last spring in the Art Museums of Los Angeles, San Francisco and Leland Stanford University.

In connection with the American Society of Miniature Painters' 20th annual exhibition which was held in the Arden Gallery, Fifth Avenue, New York, recently, was shown a notable collection of pottery from the Durant Kilns. This pottery is of peculiar interest as it is the result of a long series of experiments which have become an important factor in helping to raise the standards of the factile arts in America.

The publication section of the U. S. Shipping Board, Emergency Fleet Corporation, has recently issued No. 1, of a series of booklets on posters issued by the Shipping Board. This little booklet reproduces in miniature twenty-three of the official shipping board posters. Among the artists represented are Charles Dana Gibson, Howard Giles, Jonas Lie, James Montgomery Flagg, W. T. Benda and Joseph

Pennell. A slip enclosed with the booklet states that Libraries, Museums and other Institutions making permanent collections of war posters may obtain copies of the posters upon application to the publication section of the Emergency Fleet Corporation, 140 North Broad Street, Philadelphia, Pa.

The Wadsworth Atheneum has received as a gift from Mrs. Albert Hasting Pitkin the unique collection of early American pottery and the Bennington collection now installed in the Morgan Memorial as a memorial to her husband and his work for seven years as honorary and general curator of the Wadsworth Atheneum. These collections have been sought for many times by large museums and Hartford is much gratified by the knowledge that they will permanently remain in the Atheneum.

## Bulletin

- ART INSTITUTE OF CHICAGO. Thirty-first Annual Exhibition of American Oil Paintings and Sculpture.....Nov. 7, 1918—Jan. 1, 1919
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine Arts Galleries, New York.....Dec. 10, 1918—Jan. 12, 1919
- ALLIED ARTISTS OF AMERICA. Fine Arts Galleries, New York..Jan. 20—Feb. 11, 1919  
Members exhibits received January 15, 1919.
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hundred and Fourteenth Annual Exhibition of Oil Paintings and Sculpture.....Feb. 9—Mar. 30, 1919
- NATIONAL ACADEMY OF DESIGN. Ninety-fourth Annual Exhibition. Fine Arts Galleries, New York.....Mar. 18—April 27, 1919  
Exhibits received March 5 and 6, 1919.



# Join



## When Distress Calls the Red Cross Answers "HERE!"

**N**OW the Red Cross calls! The annual Christmas Roll Call of members will echo throughout the land the week of December 16th to 23rd.

Membership in the Red Cross now is more than duty—it is an honored privilege, and an evidence of loyalty. When that Roll is called, your conscience, your sense of right and justice, your love of country and your devotion to the highest ideals of unselfish service all suggest that you answer "HERE!"

***All you need is a heart and a dollar***

These entitle you to membership for one year.

When you wear your button, signifying that you are a member, you will not be asked to join again this year—it means that you have answered the Roll Call.

Join—be a Christmas member—but just join once.

Our soldiers and sailors look to the Red Cross for comforts. They have never been disappointed.

The Red Cross looks to you for the moral support of your membership. Answer "HERE!" when the Roll is called.

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*This space contributed for the Winning of the War by*  
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**Wear Your Button**



**Fly Your Flag**

# THE AMERICAN FEDERATION OF ARTS

*What is the American Federation of Arts?*

It is the National Art Organization of America.

*Is it really National?*

Yes, it has affiliated with it as chapters, 228 organizations from Maine to California, from Minnesota to Texas, besides a large individual membership, amounting to several thousand which is no less widespread.

*What are its objects?*

To unite in closer fellowship all who are working in this field; to furnish a channel for the expression of public opinion in matters pertaining to art in order that better legislation may be secured and a better standard upheld, and to increase and diffuse knowledge and appreciation of art for the advancement of art and the benefit of the people.

*How does it unite in closer fellowship workers in the field of Art?*

(1) By uniting their aims; (2) by bringing their representatives together once a year in a Convention; (3) by serving as a general clearing house for all.

*How can it serve as a channel for the expression of Public Opinion?*

By securing such expression from its widespread membership of organizations and individuals.

*Has it ever rendered service in this capacity?*

Yes, upon several occasions, notably in connection with the remission of the tariff on works of art, and the emplacement of the Lincoln Memorial at Washington on the site selected by the Park Commission and the Federal Commission of Fine Arts.

*What does it do to increase and diffuse knowledge and appreciation of Art?*

Sends out traveling Exhibitions of works of Art (thirty-one in 1917, which went to 125 places). Circulates Lectures on Art, illus-

trated with stereopticon slides. Publishes a monthly magazine, *THE AMERICAN MAGAZINE OF ART*, and *The American Art Annual*, a comprehensive directory of Art.

*When was it organized?*

In 1909—at a Convention held in Washington.

*By whom?*

Representatives of the leading Art Organizations such as the American Institute of Architects, National Academy of Design, National Sculpture Society and The Washington Society, called by the American Academy of Art, among the regents of which, were, at that time, Elihu Root, F. D. Millet, J. Pierpont Morgan, Charles M. Foulke, Charles L. Hutchinson and Robert Bacon.

*Why?*

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# THE AMERICAN MAGAZINE OF ART

"Art and Progress"

FEBRUARY, 1919

## TABLE OF CONTENTS

CZECHO-SLOVAKS ENTERING VLADIVOSTOCK, A PAINT-  
ING BY GEORGE LUKS.....Frontispiece

THE ALLIED WAR SALON.....By DUNCAN PHILLIPS 115  
*Nine illustrations*

GEORGE ELBERT BURR.....By THEO. MERRILL FISHER 124  
*Four illustrations*

THE CLEVELAND TAPESTRY EXHIBITION,  
By GEORGE LELAND HUNTER 129  
*Seven illustrations*

WAR MEMORIALS, A CIRCULAR MAKING SUGGESTIONS FOR THEIR  
TREATMENT SENT OUT BY THE AMERICAN FEDERATION OF ARTS. 137

CORRESPONDENCE: TO ENCOURAGE ART..... 138  
*Two illustrations*

SARGENT PORTRAITS..... 141  
*Two illustrations*

EDITORIAL: WAR MEMORIALS..... 144

NOTES            ITEMS            BOOK REVIEWS            BULLETIN

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CZECHO-SLOVAKS ENTERING VLADIVOSTOCK

GEORGE LUKS

**THE**  
**AMERICAN MAGAZINE OF ART**  
**VOLUME X                      FEBRUARY, 1919                      NUMBER 4**



CRUSADERS

WILLIAM RITSCHHEL

## THE ALLIED WAR SALON

BY DUNCAN PHILLIPS

**T**HE most remarkable and significant exhibition that New York has seen in many years was opened to the public in the old American Art Galleries on Madison Square, December 9, 1918. It was presented to the public as the "Allied War Salon," sponsored by the Division of Pictorial Publicity, the Mayor's Committee on National Defense and the American Federation of Arts. In spite of all this impressive patronage there was nothing in the least official or even formal about the collection, which, on the contrary, had been assembled by a Committee of only three men consisting of Albert Eugene Gallatin, Augustus Vincent Tack and the present writer, each of us working more or less independently for the same cause.

Many notable and important works never before shown in this country were exhibited. There were some new topical cartoons by Raemaekers and a charming group of original drawings by Lucien Jonas depicting in a lighter vein than he usually employs the "American Doughboy" in France. One of these humorously sketched a rangy, rawboned Yank measuring lengths of reach and of bayonets with a brisk little Poilu, a merry game of sign language enjoyed hugely by both. The group of new paintings by Samuel J. Woolf, made from sketches executed at the Front and showing the Americans in their first engagements with the enemy spared no details in stressing the grimness and ugliness of war. Seen in bronze for the first time was the delectably



EXECUTION OF EDITH CAVELL

GEORGE BELLOWES

bow-legged, loose-limbed infantryman of the U. S. N. A. "Uncle Sam's Nigga Army," modelled by that great sculptor Mahonri Young. It was perhaps the most expressive interpretation of the military spirit in the entire exhibition. Surely never was a sense of humor and a problem of portraiture more perfectly subordinated to that larger symbolism which is ever the prerogative of the sculptor. Young's genius is manifest in the comic angle of this husky darky's wrist, in the fling of his arms and legs in a soldierly rhythm, in the pugnacious thrust of his jaw as he goes, a first-class fighting man, "to make the world safe for the demktratic party." Many other impressive works of sculpture by Herbert Adams, Herman MacNeil, Malvina Hoffman and others were on view. But Young's buffalo was the most vivid and valuable contribution to the records of the war. Another unique feature at the Salon was the group of etchings by Gianni Caproni, the inventor of the giant

biplane which bears his name. As an artist he shows the poetry of his own profession. Finally among the new exhibits there were some French posters and rare color prints of the war just over from Paris and a few American paintings, their paint still wet, commemorating the recent jubilant celebrations and carnival gaities which we indulged in on those first exciting days of prospective peace.

At the Allied War Salon then the bulk of our material was not new. In fact much of the material for the Salon had previously been shown by Mr. Tack in his remarkable Fifth Avenue Shop Window Display in connection with the Fourth Liberty Loan Drive, and by Mr. Gallatin in a separate exhibition of war-time art and a great many of the units of which the Salon was composed I had secured many months ago from various sources for the American Federation of Art's Travelling Exhibitions.

What made this assemblage under one roof of comparatively familiar pictures and





BELGIUM 1914

G. SPENCER PRYSE

sculpture so notable and epoch-making an event was not therefore the novelty of the material but the emphasis given by our enterprise to the importance and variety of the work done during the War by the best artists of the Allied Nations. We wished to stress the significance of all this eager and brilliant patriotic service by artists whose philosophies may have hitherto inclined them to the belief that art should neither teach nor preach and should transcend the "merely human" interest of the subject. Some of the artists who were best represented at the Allied War Salon had been cultivating a theoretical aestheticism

and others had been cynical about sentiment and disrespectful about the demands of Mr. and Mrs. Average Person. When the Nations called to them for the utmost use of their faculties and for the free expression of their humane emotions these artists quickly left their former positions defenseless and put themselves splendidly at the service of their governments while those governments were so desperately embattled in defense of humanity. The artists were ever in the thick of the fight, spiritually if not physically—and their influence was dynamic. Art became, for the first time in our memories, a powerful



JOHN C. JOHANSEN



REFUGEES AT SEA

G. SPENCER PRYSE



SUBMARINE TRAGEDY

PAUL DOUGHERTY



WAR OFFICE TELEGRAM

G. SPENCER PRYSE

factor in the portentous situation. The terse, immediate effect upon the mind of the pictorial image, which since the beginning of time has had more direct an influence than the written word, was needed in the grim business of winning the War. Once again it was demonstrated that art is the essential as well as the universal language.

We needed the Allied War Salon for a number of reasons. In the first place we needed to show how a great theme, purpose or ideal can dominate and direct the action of a lot of various-minded men, all of them sharply aware that the continued existence of art and of all that artists hold dear, had been imperiled by the recrudescence of a barbarism strangely scientific and of a Brute Force, arrogantly devoid of soul. The various-minded artists reacted to the War of course in their various ways. Steinlen saw in it the weight of woe among the old, the ill, the homeless; he saw in it an agony of tormented hearts, afflicted even unto despair and death that Freedom might live. Nevinson saw in it a combination of the mechanism of the age, the absorption of men into the machine of Destiny. Jonas

saw in it a new glory in the souls of men, wrought by their sacrifice and suffering, their international comradeship of cheerful fortitude, and of loyalty to an Ideal. Coningsby Dawson has written that the French have regarded the War as a tragic consecration to the vengeance of the Lord, while to the British it has been, from the first, a High Adventure, a return to Chivalry's hard, heroic days. The Britons have gloried in the chance to show the stuff of which they are made, the steel which underlies their sensitiveness and their sentiment. To the Americans, according to Captain Dawson, the War has been just a Job and one which has been done, so far as they have been concerned, with a matter-of-fact efficiency. And yet our American contribution was, of idealism the very essence, with our belated, but indispensable intervention, we ushered in the reign of practical Idealism upon Earth. We wanted the Allied War Salon to express, somehow, the spirit, individually and collectively, of the Holy Alliance. We believed, that if such a spirit can be seen, it was visible at the Salon. In any case it was pervasive. Visitors went about the



THE LAST BOAT

FRANK BRANGYWN

galleries hushed and awed by the subtlest repercussions of the shocks and thrills of the Great War.

Although we prefer to think of these days of pleasant, peaceful prospects which Victory has made possible, yet we needed the Allied War Salon to remind us of the crimes committed against our common humanity by the pack of beasts in the forms of men whom we have now driven into their den disarmed, but who need to be sternly guarded lest they carve, with their cunning, new tools of assassination, or lest they insidiously pollute the sources of our public opinion. At the Salon we did not show depictions of the most revolting atrocities, not of those which had not been verified.

What we tried to do was to make a record of the Evil we were up against and which we triumphed over, and of the fiery furnace of soul-testing experience which we have all passed through. The exhibition was conceived and carried out for the twofold purpose of stimulation while the War lasted and of permanent record for posterity, in case the War came suddenly to an end, which it did just a month before our opening. Future generations will find the records we collected both authentic and authoritative. And it will be a record not merely of emotion and observation but of the variety of technical mediums of expression employed by the artists of our day.

The Salon in Paris brings together the



THE AVENUE OF THE ALLIES

GILDE HASSAM

painters in oil, water-color and pastel, the lithographers, the etchers, the sculptors, both in round and low relief. In this country we have never before given the public a thoroughly comprehensive display of our pictorial and plastic procedure. Add to this the novelty of having all these many-minded and many-mediumed expressions from all the Allied Nations focussed upon one subject, and we have indeed an unprecedented exhibition which is a history in itself, a history of the War first of all and incidentally a history of contemporary art and of comparative reactions to a common stimulus.

This record which art has made of the Great War can be and must be preserved for our children's children. The question is how to proceed to the end that a Gallery of Historical Art may grow out of the Allied

War Salon. The question is whether it should not be established and endowed by public-minded individuals who will make it their concern to keep such a Gallery up to the highest possible artistic standard and consecrate it to the purpose of writing contemporary history from now on, in the language of the most distinguished and varied contemporary art. Of course there is no debate that this work should be undertaken by our National Government, which should purchase the Allied War Salon in its entirety. Then, while the material is yet available, it should supply the deficiencies, for our collection though comprehensive was by no means complete. Last but not least in importance it should commission our best artists to go over at once to war-stricken Europe and acquaint us with the situations, the emotional aspects

of which far more than the statistical, we the American people should know as we enter upon our share of the work of reconstruction. Events of eternal consequence and incalculable importance are occurring every day and I fret to think that painters like George Luks are not there to see and to sketch them as he immortalized New York's welcome to the picturesque Blue Devils and New York's wild night of joy when the armistice was signed. That painting too of the romantic Czecho-Slovaks halted in the foggy blue Siberian twilight has the sense in it of Russia and of all winter campaigns when the sun goes down. What wonderful military pictures might not Luks have painted! It is not yet too late.

Our official artists at the Front have reported pictorially on their observations at Chateau Thierry and elsewhere. Their notes, occupying two rooms at the Allied War Salon, are quite as good as could have been expected from these illustrators. There is some excellent reporting in these drawings, the technique similar to that of the War Correspondents who see so much that they fail to describe anything very well—at least from the standpoint of art. Wallace Morgan's drawings, however, stand out brilliantly from the others, giving us a sense of contact almost as if we had been there, which of course is the "sine qua non" of this sort of terse pictorial description. Like good talk, Morgan's style is always pungently personal without being in the least mannered or egotistical. We are reminded of the drawings Glackens used to make before he became so servile an imitator of Renoir. Wallace Morgan has wit and charm and if his war drawings are a little lacking in power yet they are more spirited, and of course by reason of their subjects, more interesting than ever. Next to Morgan the best of our artistic captains is George Harding whose drawings at the Salon commanded attention for their beauties of composition and their unfailing sense of the picturesque.

Most of our American artists have not been fortunate enough to see the war "close up," to absorb the atmosphere of war, the sights and smells and sounds of battle. For a long while it was difficult to persuade them that we would be bene-

fited to hear from them, even if they had no tales of startling consequence to tell of visual experience. It was not until we were sending rookies over and welcoming foreign veterans on our streets, when our City was brilliant with bunting and the issues became clear to us all, and the wonder of work for a great unselfish purpose filled, for the time, our souls; it was really only last spring that our artists began, as we say so well in slang, "to sit up and take notice." Our American paintings at the Salon were I am sure a thrilling surprise to many who had not suspected how emotional and imaginative our realistic artists can be.

George Bellows, for instance, in pondering the "Murder of Edith Cavell" seems to have been stirred to his innermost depths by his subject. He has created an unforgettable composition—the finest of his career. There is about it, an element of grandeur and tragic beauty, never before seen in the rather journalistic art of this brilliant painter. Miss Cavell, the dignified English nurse destined to dramatic martyrdom, is depicted at the moment when she was taken out of her cell to be done to death under the cover of night. There is a fine balance of darkness and lantern light, some mysterious shadows, some sinister suggestions, a haunting sense of mingled beauty and terror. This poignant combination is the theme also of Paul Dougherty's "Sunk without a Trace," in which the loveliness of sea and sky makes life ever so desirable at a moment when a hideous onslaught against a Hospital ship has been completed.

If the American painters have held their own with the French, in spite of their lack of contact, yet the French cartoonists and designers of posters have set too fast a pace. The English artists have excelled with lithographs. Nevinson, Bone, Brangwyn and many others have done beautiful work. Best of them all is Spencer Pryse, a gallant officer and an artist of glorious gifts. His wall at the Allied War Salon was a veritable shrine. Such a big, elemental, classic feeling expressed in such a big elemental, classic style! After all it required a big, elemental, classic conflict of eternal forces to develop such a Homeric artist as this.



THE WINDSWEPT PINE

ESTES PARK, COLO.

GEORGE ELBERT BURR

## GEORGE ELBERT BURR

BY THEO MERRILL FISHER

**A**N artist whose life and work he has chosen to identify with Colorado and the Southwest and in turn, one whom this region of the Rockies, great plains and the desert has come to recognize as its ablest pictorial interpreter—such is George Elbert Burr.

For more than twelve years Mr. and Mrs. Burr have made their home in Denver, and although artistic journeyings sometimes take them far afield, you will, as a rule, find them during the winter at their attractive studio-home, 1325 Logan Avenue, and from spring until fall enjoying life in the open at their cabin on the "Moffatt Road," a few miles out of town. This summer home, it may be remarked in passing, serves a double purpose, a vacation retreat and a

rarely interesting vantage ground for much of the painter-etcher's outdoor activities.

Here in a steep, wooded canyon that cuts the Frontal Range of the Rockies, 7,000 feet above sea level and 2,000 higher than Denver, the artist without leaving his dooryard has material not only of the kind he loves and worthy of his skill, but in such abundance and variety as well, that he could not exhaust its resources in a life time.

Burr started out to be a business man, but after trying unsuccessfully for five years to suppress his creative impulse, he cut loose from commercial life and staked the future completely on his artistic talent. His initial endeavors (like so many others of our native artists), were in the field of



magazine illustration. For several years he was on the staff of Harper's, Scribner's and other periodicals.

The first material recognition of his ability came when in 1892 he was commissioned to illustrate the catalogue of Heber Bishop's very extensive collection of Chinese porcelains, bronzes and jades, a collection generally recognized as without equal in our time. The jade ornaments which Mr. Bishop donated in their entirety to the Metropolitan Museum of Art, are so exceptional in quality that nowhere else, not even in the Orient, will one find an assemblage of like kind to match them. It required four years of continuous application to complete the catalogue illustrations—a truly monumental task and one which revealed the delineator's extraordinary ability in pen and ink rendering of the detail and various textures of objects in metal, faience and carved stone.

During the five years following, Mr. Burr and his wife journeyed through Europe. From Sicily to England they leisurely wandered, seeking out charming and often unfrequented spots for sketching grounds. Italy from Taormina to the lake region of the north; the mountains of Switzerland and the Austrian Tyrol; the shores of southern France; the Rhine country and rural England, all these were intimately studied and depicted not only in many pictures finished on the ground, but also in a multitude of sketches which preserved for future use the artist's impressions of each region's loveliest and most characteristic scenes.

Soon after his return to America Burr visited Colorado for the first time. Like many another he was sensitive to the appeal of the great west, and captivated by its wide prospects and unique atmosphere. In Denver he found a great commercial center long past its crude frontier days; a city fast awakening to the desirability of municipal improvement and beautification, and one because of its natural setting and development more attractive residentially than many older and larger eastern cities. The determining factors, however, in the decision to establish his home here were the dry, sunny climate which insured healthfulness and comfortable out of door sketching and painting every month in the year

and the irresistible appeal of its environs to the landscapist.

Denver is situated, as many personally know, where the great plains in their tremendous westward upthrust, abruptly meet the Frontal Range of the Rockies. The vicinage, therefore, with its illimitable prairie horizons holds a spell like that of the sea with the added enchantment of far flung mountain masses whose upper reaches are crowned with everlasting snow.

Burr's greatness as an exponent of the scenery of the Southwest is found in his interest in every type of landscape it has to offer and the unfailing discernment and facility with which he depicts them. The desert wastes of Arizona and New Mexico draw him to their silent and boundless spaces again and again and he never tires of setting them forth in the mood of blazing sunlight and opulent color or the rarer hours of gathering storm. He is sensitive to their changing aspects under constantly shifting conditions of light and shade; for like many another what on first acquaintance was deemed only ugliness, familiarity has transmuted into beauty. By intimate association he has learned to love intensely this strange land and so faithfully to record its peculiar charm that those who behold his transcriptions acknowledge its spell.

The broad sweep of his own Colorado prairies has for him an appeal equally compelling. He especially enjoys giving us many of the delightful vistas from his cabin: at sunrise; in a full day when cloud hosts make patterns across the lower levels; the somber mood of storm; the evanescent tones of sunset and the mystery of moonlight.

His almost exclusive mediums are water color painting and the etching plate. The first he uses in its many manners. He is equally happy in the strict style of carefully worked out detail and unmodified color, used in such subjects as his admirable series of California gardens, or in the broad treatment suggestive of flat oil painting we find in his landscapes. His larger and more important canvases are generally done entirely in the studio—the mature design and deliberate product resultant from many carefully finished pencil and color studies made in the open.



THE LEANING PINE

ESTES PARK, COLO.

GEORGE ELBERT BURR

Latterly Burr has given much more attention to etching than hitherto. Line, soft ground, mezzotint, dry point, and color plate, all these he handles with equal facility and the consummate skill which have established his reputation among the discerning here and abroad as one of the small group of American masters of the graved plate.

Through this, his favorite medium, he is constantly giving us pleasing memories of his European sojourn, the desert country and the mountains. The last, in their distant and more elusive aspects, we usually find presented in color, while for

limning the austerity of the great peaks and unbroken timbered areas, the artist employs plates in monotone whose crisp line is so eminently suited to subjects of this nature.

The weatherbeaten trees of the higher altitudes are frequently made the dominant element in these compositions. In such studies as "Windswept" and "Lone Pine," the storm torn veterans of timber line stand forth in all their native ruggedness. Such proofs not only convey with striking veracity the spirit of the wilderness, they are as well intimate "portraits" of individual trees.



THE BLACK CANYON

ESTES PARK, COLO.

GEORGE ELBERT BURR

Further, and from the standpoint which seeks a comprehensive view of American art, perhaps most significant of all, Burr is a pioneer in this intensely interesting field. The plates from his Estes Park series reproduced herewith, will, I am sure, bear out the contention that if this naturalist-etcher chose to confine his activity to this single type, his reputation for surpassing technique and distinction of subject would not suffer.

While it is difficult to label any phase of his etching as most noteworthy, many critics insist that his dry-points of winter scenes must be so regarded. It is certain

at any rate, that in handling the strong contrast of dark, bare trees forms and brilliant, freshly fallen snow, he has no equal among contemporary American etchers. Surely nothing he has produced in the medium gives the beholder—amateur or connoisseur—greater delight than Burr's interpretation of landscape in this its bleakest aspect.

Due to the inherent difficulties of production, demanding of the worker not only unusual artistic ability but infinite pains and most exact and intimate knowledge of the process, the devotees of the color plate are in their entirety only a small



BROTHERS

ESTES PARK, COLO.

GEORGE ELBERT BURR

group. The reason for this is made clearer when we consider that it is a means of expression which each aspirant apparently must make his own by self-training and individual mastery. This is true not only because there are so few from whom he may learn the art-science, but because if the final results are to be what they should be, namely, individual tokens of his genius, he must of necessity handle even the mechanics of the process in a personal way.

Burr has done exactly this. Briefly his method is as follows. Unlike some who employ a plate for each color or tone he

uses but one. Every part of the process from the graving of the plate to the final "pulling" of the proofs is his own. The color (an oil medium) is applied directly to the plate and then "wiped" or manipulated to produce the desired effect. Before a new impression is taken an entirely fresh color scheme is laid so permitting a wide variation from the initial one. This variation can be handled, of course, with even such radical differentiation that the same plate may, if the artist chooses, be the means of conveying interpretations of the same scene as viewed at different hours and seasons. Each print is therefore freed from

being a mechanical duplicate of the original one and stamped with novelty and uniqueness. The allurements of every proof is further heightened by limiting the edition from a plate to a very small one.

Burr (to borrow a musical term), keys his color to a low pitch. Invariably we find it soft and rich and marked by a wide

and fully graduated tone, thus imparting subtlety and verisimilitude of atmosphere.

He is a member of all the leading etching societies in this country. In fifteen of the larger cities he has had "one man" exhibitions and in some of these shows his work annually.

## THE CLEVELAND TAPESTRY EXHIBITION

BY GEORGE LELAND HUNTER

THE inspirational value of tapestries is supreme. More than any other form of art it can be used in lecture promenades to attract the attention, hold the interest, and develop the taste. Combining in themselves as they do story interest, with picture interest and texture interest, they also appeal with their architecture, draperies, robes, hats, jewelry, furniture, rugs, tiles, lamps and lighting fixtures, and other forms of decorative art presented clearly and on a large scale.

A practical demonstration of this in the *Cleveland Plain Dealer* of December 1st, was the illustrated page of costumes sketched by the *Plain Dealer* artist from the loan exhibition of tapestries organized by me for the Cleveland Museum of Art. "Paris" says Miss Glazier, who wrote the text of the page, "leads the fashion world. In rare old Gothic and Renaissance webs, and later in her own precious Gobelin and Beauvis tapestries, with their thousand combinations of perfect line and color, Paris finds the key to the changes rung on lovely woman's gowns and gauds. When will America take a long forward step toward leadership in fashion designing? When such works of art are habitually studied and digested here. With memories of tight sleeves, big sleeves, bell skirts, hobble skirts, flat hats, high hats, tightly buttoned basques and Mother Hubbards, mingling with remembered illustrations from the Bible dictionary and novels of the time of the crusaders, of Louis XIV and of Good Queen Bess," writes Miss Glazier, "I went through the tapestry exhibition. They were all there; yes, there we have the originals of every

blessed one of them. Take the fourteenth century Gothic tapestry of 'King Arthur' with the long perpendicular lines. One of the archbishops has on sister's party cape, and the wise old graybeard in the lower left corner surely sports the originals of the angel sleeves of a few decades ago. In the early fifteenth century tapestry 'Vintage,' the men are smooth shaven; and most of them wear smocks such as society damsels gardened in last summer. Their shoes are less pointed and more comfortable; and hats like inverted flower pots carry out the pastoral scheme. But the women. Imagine the ice cream cone of a giant, with yards of veiling flowing from the pointed tip—that was the head-dress of the noble ladies, something not yet attained to in any modern vogue. But the loops of hair over the ears prove that Cléo de Mérode did not invent the mode named for her; and suspenderlike adornments, springing from a broad belt, show where one of the modern 'pretty accessories' of the modern fashion papers springs from."

Through the whole gamut of styles, from fourteenth century to eighteenth, Miss Glazier hurried, pointing out the wealth of material that invites American milliners and dressmakers to the study of tapestries. With her point of view I am completely in sympathy. I should, indeed, continue to love tapestries even if they had not practical value. But I should not, and I wish to make the negation as strong as words can do it, I should not devote time and energy to organizing tapestry exhibitions and conducting lecture promenades for thousands of museum



KING ARTHUR

LENT BY DUVEEN BROTHERS

A FOURTEENTH CENTURY GOTHIC TAPESTRY

visitors, unless the inspirational value of tapestries in life and industry were supreme.

Especially great at the present time is the practical and patriotic value of exhibitions of tapestries. Under war conditions, the art side of American industries began to flourish as never before. Damasks, brocades and velvets, chintzes and cretonnes and wall papers that we used to import, we were compelled to produce for ourselves. Under the direction of importing houses, and with the aid of all the technical and artistic ability at their command, European samples were given with generous orders to American manufacturers for reproduction. Exclusive decorators who had avoided domestic goods before turned to them in the hour of necessity.

But if we are to continue to hold our American markets after the war, and gain others in the face of renewed European competition, we must continue to elevate

the standards of our art industries, and learn to rival even the French in matters of style and taste. We must teach our public to demand better art and encourage our manufacturers to produce it, even if for a time the "bread and butter" stuff has to carry the expense of expansion in an upward direction.

In the development of the textile and related industries, texture is of prime importance. Of damasks, velvets, brocades, carpets and rugs, the texture is even more significant than the design. Wall papers do not suggest texture agreeably and effectively, unless the maker understands the actual structure of the surfaces imitated. Yet to texture most American eyes are comparatively blind.

Here tapestries have a special mission. The texture of tapestries is so complex and at the same time so fascinating, that it is a liberal education for all other textures. It represents the highest achievement of warp



FLORA. THE GODDESS OF SPRING

LENT BY WILLIAM BAUMGARTEN & CO.

A LOUIS XIV BRUSSELS TAPESTRY

and woof. The contrast of horizontal ribs with vertical hatchings, supplemented by contrast of wool with silk (and often with gold and silver), and also by the accentuation of horizontal and of stepped lines due to the open slits left where colors meet parallel with the warp, produces without heavy shadows a more definite separation of relief from depression than can in any other way be produced on a flat surface. For example, note the marvelous deep folds of the robes in Late Gothic tapestries like the "Marriage of King David" shown at the Cleveland exhibition.

Texture is of tapestries their fundamental characteristic. Texture is what distinguishes pictured clothes of the type developed in Europe in the fourteenth century, from Chinese, Saracenic, Coptic, Peruvian, and other "primitive tapestries." The part of a tapestry due to the bobbin, is vastly more vital than the part due to the brush. In other words, the chance of

success when a skillful master weaver tackles a bad design, is much greater than when a stupid master weaver attempts a good design.

Partly due to the splendid opportunity for hanging tapestries effectively, partly owing to a chain of fortunate circumstances, the loan exhibition at the Cleveland Museum of Art proved to be the most noteworthy ever held on this side of the Atlantic, and from the educational and historical point of view, perhaps never surpassed anywhere.

To those who by their generosity and public spirit made this extraordinary exhibition possible, the city, the state, and the country are deeply indebted.

The Cleveland owners represented were: Mrs. F. F. Prentiss, Mr. Howard P. Eells, Mr. W. G. Mather, Hon. Myron T. Herrick, Mr. J. H. Wade, Mrs. E. W. Haines, Mr. H. G. Dalton, Mr. John L. Severance, and the Cleveland Museum of Art.



HOSPITALITY

A FIFTEENTH CENTURY GOTHIC TAPESTRY  
LENT BY DUVEEN BROTHERS

The New York dealers represented were: Duveen Bors., Gimpel & Wildenstein, Jacques Seligmann, L. Alavoine & Co., Wm. Baumgarten & Co., Warwick House, Dawson, Lewis & Simmons, Herter Looms, Edgewater Tapestry Looms.

Of the tapestries illustrated "King Arthur" is by far the most unusual. It is the only large fourteenth century tapestry with which I am acquainted except the famous Apocalypse set at Angers. The architectural framing is extraordinary. My identification of King Arthur was of course due to his coat of arms, three golden crowns on azure, appearing not only on his breast, but also on the pennant that floats from the end of his lance. What the British Arthur looked like, they did not know any better in the fourteenth century than we know now, and the likeness they gave him is that of a king of the period. King Arthur also appears, identified by his coat of arms, in the "Triumph of Christ" tapestry at the Brussels Museum, and the "Charlemagne" tapestry of Mr. George

Blumenthal, both woven over a century later. (See plates 370, 371 of Hunter's "Tapestries, Their Origin, History and Renaissance.")

In this tapestry King Arthur wears his coat of arms not only on the pennant that floats from his lance but also upon his breast. He is fully armored and his left hand draws a sword from its sheath. He is seated in a throne chair and framed in Gothic architecture of the same type as appears in the famous fourteenth century set of Apocalypse tapestries at the Cathedral of Angers. Indeed, the resemblance between this tapestry and the Apocalypse set is in every way striking. Just as the main personage in each of the Apocalypse sets occupies the full height of the tapestry, while the other scenes are in two rows, one above the other; so here Arthur occupies the full height of the tapestry, and on each side of him are lesser personages arranged in a double tier; above, two archbishops standing in the balconies with archepiscopal cross on staff; below, two bishops with





A GOBELIN MONTH OF LUCAS

LENT BY MRS. F. F. PRENTISS

MAY



DON QUIXOTE KILLING SHEEP

LENT BY MRS. E. W. HAINES

AN EIGHTEENTH CENTURY BRUSSELS TAPESTRY

episcopal crozier (derived not from the cross but from the shepherd's staff). Noteworthy are the jewels displayed by the bishops and archbishops on their mitres, fastening their cloaks, and on the backs of their hands. Arthur, like the two lesser warriors in the extreme left, has a long flowing beard and long flowing hair of the same type as seen in the Apocalypse.

"Hospitality" pictures in great detail a French-Flemish dinner of the last quarter of the fifteenth century. The aged host in the words of the French inscription at the top of the tapestry welcomes his guests by saying: "The man wise at pleasing the ladies, first has preparations made for eat-

ing." In the foreground, a page pours wine from a flagon into a small shallow bowl like the one that the smart gentleman with triple-plumed hat, braided inner collar, ermine outer collar, and huge necklace is lifting from the table towards his lips. On the table, a dish of squabs, square flat plates, pointed knives, and *no forks*. Before the fire, the cook making hot cakes. In the lower left corner a cat with the rampant fur that indicates the presence of a dog in the room.

"The Messenger," an Early Renaissance tapestry with delightful Van Orley border, but with panel that went wrong in the cartooning. The costumes are of the period when the Emperor Charles V was



THE MESSENGER

LENT BY MR. J. H. WADE

AN EARLY RENAISSANCE TAPESTRY

still young and all the world seemed good to him and his bride Isabella.

"Flora," is one of the brilliant tapestries woven at Brussels under the influence of the French style of Louis XIV, and for that reason commonly called Louis XIV Brussels now, but formerly often sold as Gobelins. A similar tapestry by the same designer (Louis van Schoor of Antwerp who signed it) was shown at the Philadelphia Tapestry exhibition, and is now in the collection of Mrs. E. T. Stotesbury. Another brilliant example of the same type, probably from the design of Jean van Orley,

is the "Bacchus and Ariadne" of Mrs. Frederic Pratt in Buffalo.

"May," one of the famous "Months of Lucas" designed by Lucas van Leyden in the first half of the sixteenth century, was reproduced with a new border at the Gobelins in the first half of the eighteenth century by Audran whose signature appears in the lower right corner of the panel. The sport illustration, archery, is traditionally associated with the month of May. The lady and gentleman on horseback are the Emperor Charles V and his bride Isabella. Note the double-headed eagle of the Empire



VERTUMNUS AND POMONA

LENT BY GIMPEL AND WILDENSTEIN

A BEAUVAIS-BOUCHER TAPESTRY

on her saddle cloth. Mrs. E. H. Harriman has five of the original "Months of Lucas" woven at Brussels in the sixteenth century.

"Vertumnus and Pomona," is so exquisite in tone that I selected it in 1912 for reproduction in color as the frontispiece of my book on tapestries. The story is that of the Roman God of the Seasons, Vertumnus, who disguised himself as an old woman in order to have an opportunity to talk confidentially with Pomona the

Goddess of Fruit who was a man hater. Thus disguised he won her confidence and told her stories of other maidens who had spurned suitors only to be sorry for it afterwards, until when he finally returned to his own youthful and manly form, she threw herself in his arms with a willing "Yes."

For descriptions and stories of the other tapestries exhibited, especially of Mrs. Prentiss' Beauvais-Boucher Chinese Fair

that spent 150 years in China, having been sent as a present to the Emperor Kien-lung by the French King Louis XV, I refer my

readers to the inexpensive catalogue of the exhibition published by the Cleveland Museum of Art.

## WAR MEMORIALS

A Circular Making Suggestions for Their Treatment Sent Out by  
The American Federation of Arts

In response to requests for advice and in the hope of inducing the erection throughout the country of War Memorials of a high standard of artistic merit the American Federation of Arts on January 2d, issued through its Chapters a circular on War Memorials. The suggestions offered are as follows:

- (1) Consider the amount of money probably available. Conclusion on this point must necessarily precede any determination as to the form of memorial, and it is equally important whether that form be some structure architectural or sculptural, painting or work of landscape art.
- (2) Consider tentatively the form which the memorial should preferably take, whether architectural or sculptural, or painting or some kind of landscape art.
- (3) Also the question of site. This question is of vital importance. In large towns the memorial if monumental should not be so placed as to obstruct traffic and at the same time should be in a position sufficiently conspicuous to be worthy of its object. Existing buildings and other surroundings should be considered in deciding location, so should also the permanence of such buildings and surroundings. This is quite as important in the case of a small village as in a large town or city.
- (4) Likewise in connection with any structure the question of material whether stone, marble or bronze. Local stone has advantages both economically and sentimentally.
- (5) The purpose of any memorial and the point of view from which it is seen are quite as important as its immediate surroundings.
- (6) The cost of laying out the site when necessary, should be included in the scheme. The effect of a memorial is often lost by want of a careful laying out of the site.
- (7) Where memorials are proposed for the interior of buildings, whether in sculpture, architecture, stained glass, mural paintings or wall tablets, careful regard should be paid to the scale, and character of the architecture of the building and to any adjacent monuments.
- (8) The lettering of all inscriptions should be carefully studied and should be legible. A bold Roman type, or the Italian lettering of the sixteenth century based on it, is the type most suitable.
- (9) In all memorials simplicity, scale and proportion should be aimed at rather than profusion of detail or excessive costliness of material. It is the artistic, imaginative and intellectual quality of the work that gives it its final value.
- (10) Before the adoption of tentative plans, and preferably before any plans are made, secure expert advice. This can usually be best obtained by calling in a competent artist, be he an architect, a sculptor, a painter or a landscape architect. If there is to be a competition careful specifications setting forth the terms of the competition should precede it. It should be remembered that the

ablest artists are not usually willing to enter competitions except for structures of the most important kind.

The American Federation of Arts has determined to make war memorials one of the chief subjects of its Annual Convention, which is to be held at the Metropolitan Museum of Art in New York in the month of May, 1919. It expects to hold at the same time an exhibition of existing war memorials which have been erected in the past in Europe and America and which

will be suggestive not only for cities, but equally for country villages. Meanwhile a Special Advisory Committee of experts whose services can be placed at the call of those throughout the United States who are considering the erection of war memorials is to be appointed.

Pending the announcement of the personnel of this Special Advisory Committee requests for suggestions and further advice may be forwarded to the Secretary, The American Federation of Arts, 1741 New York Avenue, Washington, D. C.

## CORRESPONDENCE TO ENCOURAGE ART

The following very interesting letter has been received by the editor from Mr. Birger Sandzen of the School of Fine Arts, Bethany College, Lindsborg, Kansas, who has done more than almost any other one man in that section of our great country to encourage and cultivate love of the beautiful as represented by art. His pupils have gone out with big visions to all parts of the Middle West and are carrying to many others the message of the significance of art.

Mr. Sandzen is a painter and lithographer of great individuality and real distinction. His works have been given prominent place in the exhibitions of the Pennsylvania Academy of the Fine Arts as well as in exhibitions held in his home state.

As he himself says in the following letter (which was not intended for publication), he dreams dreams, but according to the Greek interpretation the practical man was the man of vision, the man who sees beyond. Few dreams are realized in their entirety, yet it is only through dreams that we find the courage and the wisdom to go forward into undiscovered lands and are able to make the things of the imagination into the things of reality.

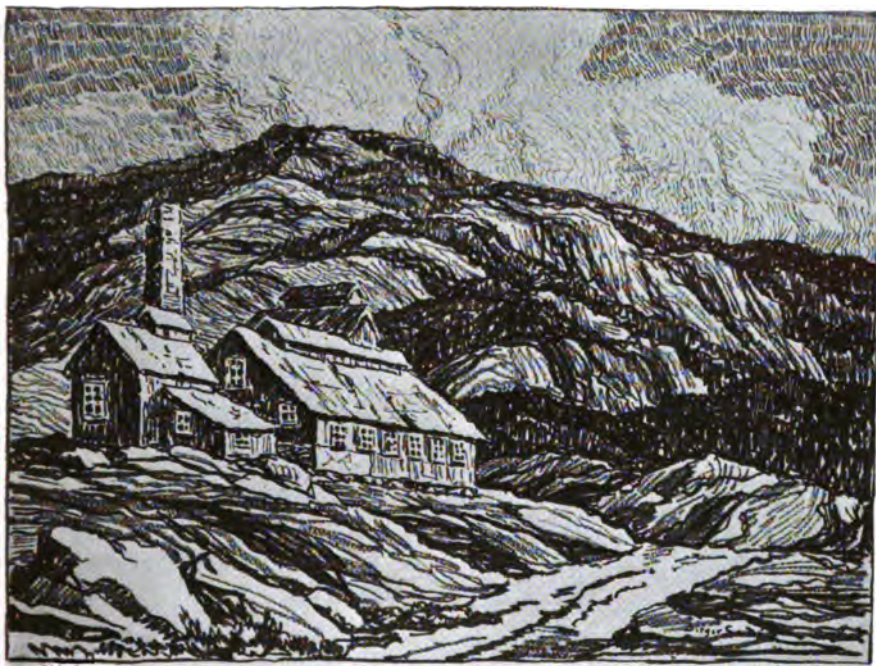
To the Editor of the AMERICAN MAGAZINE OF ART,

DEAR MISS MECHLIN:

"I wish to thank you very heartily for your letter. Art can be made a very strong factor in our educational work. The American Federation of Arts has done a great deal already and will be still more of a power for good in the future, I

am sure. Your magazine stands for a very high standard. I like it immensely. I wish there could be a branch office of The American Federation of Arts out here to direct, among other things, the growing art-for-the-schools movement. It is especially through the schools and libraries we can reach the people. Even a very small permanent collection of good pictures in a school or library will establish a permanent interest in art in a community. I have seen the result of our own work in a few places here in Kansas and know it is true. We could do a great deal, if we had a little financial backing. Our patriotism in United States has not reached our national art yet. For the many visiting artists our art patrons open their hearts, homes pocketbooks, exhibitions, museums, etc. For us who work here year after year honestly and perseveringly there is no encouragement, no place, no checks, no interest, hardly a kind word. We have a few friends, of course, noble idealists, but they are very few. There are even out here artists, who could do strong, constructive and creative work—and a few do it and will be recognized as great artists after their death. The entertaining artist, the singer, the pianist, the moving picture artist, the painter of popular "sellers," have many friends. Those who do the real serious work have none. They are left in the cold. I repeat that we could do great and noble work—just like our distinguished visitors—if we had a little kindness and a little money to back us up. It is hard to do creative work when you are overburdened with heavy routine work all the time. Well, I would say that the usual way of promoting art is somewhat misdirected. The first and greatest fault is that our efforts are too generalized and too little specialized. Great sums are given to various funds, museums, exhibitions, "extension work," lectures, popular art courses, etc., but hardly ever is an effort made to help a great individual artist. Here we have much to learn of some countries in Europe. Great mistakes are made there too, but there is a much greater effort to find both the creative critic and





ABANDONED MILL

BIRGER SANDZEN



ROAD IN THE WILDERNESS

BIRGER SANDZEN

the creative artist. I shall mention a couple of examples.

"The Danish Government, a few years ago, gave the great painter Joachim S. Kovgaard 120,000 crowns to decorate the old Cathedral of Viborg. There were no committees, no prize competitions, no foolish red tape. They showed confidence in a great artist and gave him a chance. The result was a series of fresco paintings, which several of the greatest critics consider the most monumental decorative work in Modern European art. The greatest animal painter in Europe, Bruno Liljefors in Sweden, has practically been permitted to do his important life work through the generosity of one man, Arthur Thiel of Stockholm.

"The National Museum of Sweden, a marvelous collection which is not very well known here, and in fact the whole modern art of Sweden, has been strongly influenced, almost transformed, by one great critic, the painter, Richard Beogh, director of the National Museum. He does no office work. He is only supposed to be a great critic and, as such, to find the real creative talent of his country. And he does find the creative forces. He helps and promotes entirely unknown artists quite often. He will do very strange and unexpected things, sometimes. After some time artists and critics, even his opponents, will admit that he was right.

"The best critics should be put in places of influence and given power. The real artists should be found and helped while they live and are able to work. After their death they are, in our country, not only discovered but terribly overestimated. There are good, sound and able critics in our country who could do constructive work if they were given confidence, power to act and money to back them up. Their work could be and should be entirely specialized instead of generalized. In a short time the result would be astounding.

"Finally let me tell you what I would do right now, if I had a little money. It is perhaps a wild and foolish dream. I give you my permission

to laugh at it as much as you want to. My dream will never materialize, I know. I am dreaming of finding a patriotic art lover, who would let me draw a series of 150 typical American subjects and make lithographs of them—quite large of course—about 50 proofs of each, or a little more, altogether about 8,000 prints, to be given away to American schools and libraries. They might be presented by this art lover to The American Federation of Arts and distributed through this splendid organization. It would cost only about \$15,000. Through a dealer it would cost about \$100,000 at least.

"Well somebody might say: 'This is a good plan. But why should you be the one to draw such a series? I know many of the popular illustrators. They would do it better. They would "take" better. I know painters who win prizes every year. You do not. Well after all, I shall use your plan if I can't use you. I shall get together a committee and then have a competitive contest'—etc., etc., etc. Red tape and then good night.

"Or if somebody would keep me for three solid years in the great western dreamland to paint and draw, take all I could do and then give it away to our schools. Well it does not cost anything to dream.

"To come down to earth and reality again. I shall only repeat this: Our efforts must be infinitely more specialized and much less generalized to bring about the best results. People out here who prospect for oil do not generalize. They dig deep. Often they miss it, but sometimes they find riches. To find *one great artist means more* to a country's art than establishing a score of Museums and art schools.

"And now I wish to thank you for your patience. I shall consider seriously what we can do to promote the work of The American Federation of Arts out here.

"Yours very sincerely,

"BIRGER SANDZEN."



## SARGENT PORTRAITS

A notable exhibition of paintings by Sargent and Abbott Thayer was held in the Knoedler Galleries in New York during the month of December. Only nine paintings were shown, five of these were by

Sargent, four by Thayer. Three of the Sargent's were portraits, one of the President, painted for and belonging to the National Gallery of Ireland; the others, portraits of Mrs. Moore and Lady Eden,



LADY EDEN

COURTESY OF THE KNOEDLER GALLERIES

J. S. SARGENT



MRS. MOORE

COURTESY OF THE KNOEDLER GALLERIES

J. S. SARGENT

both of which are reproduced herewith by special permission. The former was painted in 1884 and the latter in 1906 and was exhibited in the Royal Academy in 1907. The portrait of Lady Eden has just passed into the possession of the Wiltach Gallery in Philadelphia. The other two Sargent's were landscapes, one painted on the Island of Corfu in Greece, and the other painted in the Simplon in Switzerland, both very charming.

Of the four Thayer's two were large Angels peculiarly suitable for church decoration; one a three-quarter length portrait of a young woman in an olive dress, the other a landscape, the view in front of the

artist's home at Monadnock, N. H. It is understood that the figure of the young girl has been acquired by Mr. Freer for his National Collection. The Sargent portraits of Lady Eden and Mrs. Moore both showed not only striking characterizations but beautiful contours and exquisite rendering of materials, qualities to which no reproduction could do justice. Of this small exhibition of choice works a chance visitor remarked, "What a beautiful way to show pictures! Each so distinctive, all compelling you to spend the afternoon with them and then go home without a glance at anything else."



VENETIAN STREET SCENE

FROM A WATER COLOR BY SARGENT

# THE AMERICAN MAGAZINE OF ART

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LEILA MECHLIN, Editor

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## WAR MEMORIALS

Elsewhere in this magazine is published a series of suggestions for the treatment of War Memorials recently issued by the American Federation of Arts through its Chapters in response to requests and in the hope of assisting to a higher standard in the form and character of war memorials than might otherwise be secured.

The Royal Academy of Arts of London issued a somewhat similar circular of suggestions before the war had come to a close and in our January issue we reprinted from the *Pall Mall Gazette* advice on the same subject given by the Rt. Hon. Sir Alfred Mond, first Commissioner of Works, Great Britain, because of its timely significance.

It is a subject which must occupy large attention now. The desire to commemorate the sacrifices which have been made by those who have laid down their lives in this war for liberty is universal. There is no city nor town in the whole of our United States that has not given its quota to the great cause and none which has not, therefore, the right to share in the triumph of sacrifice.

Hundreds of war memorials will within the next few years be erected in all parts of our country and pity indeed will it be if instead of worthily commemorating the noble spirit of the youth of our land they merely testify to the ignorance and mis-

guided zeal of those by whom they are erected.

With the high purpose and selflessness of the Crusaders our young men went forth at the call of their country to cheerfully suffer and die if need be for the sake of righteousness and that the world might be a better place in which to live. That this may never be forgotten memorials in lasting materials are to be raised.

That these memorials shall be worthy all must be agreed, but more than this let us see that they really embody and make plain to future generations that spiritual quality which above all else they should commemorate. The greatest lesson this war has taught us is that the immaterial is more real and more valuable than the material. Let us not forget this when the time comes to erect war memorials. Life has been made more beautiful by the spirit of sacrifice, courage, generosity and self-forgetfulness which the war has called forth not from one but many, not in one class, but in all classes. Let us now likewise add to the beauty of the world by the memorials which we are about to erect.

As a people we have been said to be practical—preferring utility to beauty, seeking in expenditure to get full return, mistaking often size for greatness, accepting quantity for quality, and yet at a moment's notice we rose as a nation and in the name of humanity gave unstintingly of our means and of ourselves, the work of our hands, the lives of those whom we held most dear.

Let us not step back now and in the erection of our war memorials seek to satisfy a utilitarian purpose. Let us not dishonor the noble spirit we would commemorate by using the sentiment of the hour merely to attain a desired material end. If we need for the good of the communities in which we live parks or playgrounds, concert halls or community houses, yes, even hospitals or schools or churches let us have them, but do not let us call them war memorials, for by so doing we shall depreciate the spirit which such should memorialize. A name on a building or to a park ceases with the passing of years to convey special meaning other than designation. Our war memorials if they are to pass on to coming generations the spirit they would com-

memorate must themselves be clothed with this spirit, as it were, must speak the language understood by all people—the universal language of art—must be beautiful, as beautiful as it is possible for genius to conceive and man to create.

## NOTES

THE SAINT-  
GAUDENS  
LINCOLN FOR  
LONDON

It has been officially announced by Mr. Howard Russell Butler, Vice-President of the National Academy of Design, New York, and Chairman of a Special Committee on the Lincoln Statue for London, that the British Government has definitely decided that the Saint-Gaudens Statue (a replica of the Standing figure at Chicago), be erected in the Canning Enclosure at Westminster, London, and that the money to provide this statue has been subscribed—the work of casting about to begin. This concludes a long and distressing controversy.

On June 13, 1913, the British Centenary Committee accepted the offer of a replica of the standing figure of Lincoln in Chicago, made by the American Centenary Committee. And on May 2, 1914, a site for this statue at Westminster was officially designated. In the spring of 1917 the Executive Chairman of the American Peace Centenary Committee offered, without due authority, in place of the Saint-Gaudens replica a statue of Lincoln by George Gray Barnard, advising the British Committee that the latter statue was intended as a "superior substitute." The British Committee, evidently believing that this was an action of the full American Committee, agreed to the substitution and secured an official designation of the Westminster site, March 31, 1917, for the substitute statue.

The National Academy, with many other organizations devoted to art and the public generally, strongly disapproved of this substitution and the manner in which it had been effected. This was attested by many strong resolutions notably those of the American Federation of Arts in Convention in Detroit, May, 1918, which were forwarded promptly after the Convention to the President of the United States, to

the Secretary of State and the British Ambassador.

A poll of the American Centenary Committee was taken in order to ascertain whether or not the action of the Executive Chairman had been authoritative. The result was astounding. Of seventy-six replies received fifty-one were either against the Barnard or in favor of the Saint-Gaudens or both, twenty-two were non-committal, one was doubtful, one ambiguous and only one frankly favored the Barnard. The results of this poll were sent to His Majesty's Commissioner of Works who had, in an address in Parliament, clearly shown that he believed that not only the American Centenary Committee (which he called the American Committee for the celebration of one hundred years of Peace), but also the American public favored the Barnard statue. He had evidently been confirmed in this belief by a cablegram sent him November 15, 1917, signed by the Executive Chairman of the American Committee giving lists of "Those who enthusiastically praise Barnard's Lincoln" and the names of the "Presentation Committee of the Statue."

These lists were likewise investigated. Many of those interrogated advised that they did not favor the Barnard statue or that their names had been used, as even in the case of the President of the United States, without authority.

In the meantime a Committee of responsible citizens, with all these facts before them, and with a sympathetic realization of the disagreeable position into which the English Committee had been unwittingly thrust, stepped forward to redeem the unfortunate situation. This committee consisted of Messrs. Elihu Root, Nicholas Murray Butler, J. Pierpont Morgan and Henry White—acting not on their own behalf but as citizens of the United States and on behalf of their fellow-citizens. These gentlemen have consulted with equally representative citizens of Great Britain who assured them that the British Government would coincide in the views of the constituted authorities here. Accordingly an opinion was asked, through the Department of State, of the Commission of Fine Arts of the United States as to

what statue should be chosen. The following is an extract from the resolution passed by that body.

"After careful consideration of the subject the Commission of Fine Arts reports: The British Government, recognizing the part played by Abraham Lincoln in the promotion of human freedom has set apart as the location for a statue commemorating him a site related to the Houses of Parliament and Westminster Abbey. The man and the site call for a statue representative of the highest achievement of American sculpture. Such is the statue of Abraham Lincoln executed by Augustus Saint-Gaudens and erected in Lincoln Park, Chicago, a copy of which work has been offered to the British Government.

"This commission advise that the Saint-Gaudens Lincoln be accepted for erection in London on the site set apart."

On the strength of this resolution the British Government has taken final action—Lord Waredale, Executive Chairman of the British Peace Centenary Committee, has advised Dr. Nicholas Murray Butler of the "official announcement" by His Majesty's First Commissioner of Works "that the Saint-Gaudens statue was the most suitable one for erection in the chosen site at Westminster."

Thus the matter is happily concluded.

**BRITISH NAVAL  
PHOTOGRAPHS  
AND WAR  
PAINTINGS**

For three weeks in December a collection of enlarged colored photographs of the British Navy was held in the Corcoran Gallery of Art in Washington under the auspices of the British Bureau of Publicity. During that space of time this exhibition, which by the way was beautifully installed on the main staircase in the upper atrium and in one of the principal galleries, was visited by no less than 54,400 persons. Well did it merit this attention because of its historic and artistic significance. Not only do these photographs graphically set forth the British Navy and its ever memorable exploits of daring and bravery, but they exemplify to what heights photography both as a science and an art has attained, and how large a part it has played as a factor in warfare and as an instrument in securing victory. The men who made

these naval photographs not only ran great risks, but must have had artistic instinct and excellent technical training, for in many instances the photographs are works of art, excellent in composition, and impressive in effect. Their coloring, moreover, was most skillfully done, and in such a manner as to heighten the effect of reality without attempting the actual or interfering with their veracity in witnessing the events. Enlarged photographs as a rule have an unpleasant effect of being stretched out of focus, but these enlargements do not give that impression.

On the 14th of January, the Corcoran Gallery of Art opened with a private view, a collection of over two hundred paintings of war subjects by distinguished British artists brought to this country and exhibited under the same British Bureau of Publicity. A large number of these paintings are by the distinguished British painter, William Orpen. An extended review of the exhibition with numerous illustrations, will, it is hoped, appear in the next number of our magazine.

**AFTER THE  
WAR** With the close of the war, however, Europe can no longer give or even lend

us any great designers—indeed, she wants some of our foreign workers back again. Hence while they are still here we need to establish industrial art schools, so that, as soon as may be, we can be prepared for the reconstruction period suddenly thrust upon us, and take advantage of the opportunities now open to us through the temporary disorganization of the productive activities abroad.

This, we are glad to say, is acting as an additional spur to our museums in putting forth educational endeavor. The greatest of them in collections of industrial art, and also having the largest audience to address—the Metropolitan Museum of Art in New York City—is appropriately making the chief endeavor. It teaches, guides, publishes. It helps craftsmen, designers, and manufacturers by making its collections readily accessible to them, by educating them effectively, by inducing classes of artisans and designers to follow the superior technical efforts of the past, and, above all, by influencing them to make



THE FINE ARTS BUILDING OF NORMAN, OKLAHOMA

such individual and modern use of the fine things in our museums that a truly American National style will gradually take shape.

Throughout the country there are other similar and very practical efforts—as, for instance, in Cleveland, where the School of Art is cooperating with the clothing trade to train competent designers of clothing so that we may not always have to look to Paris for the importation of the most sought-for designs.

There are also the efforts put forth by various societies—as, for instance, the Boston Society of Arts and Crafts; it sells for its members upwards of a hundred thousand dollars a year in handicraft work which has passed a severe jury before being exhibited in the Society's salesroom. There is also the annual Arts and Crafts exhibit, now in progress at the National Arts Club in New York City, which shows how much the handicraft work produced by individual workers, most of them working independently, not for large employers, has advanced in merit.

#### INDUSTRIAL ART

The following interesting editorial notices on "Arts and Crafts" and "Art in the Public Schools" appeared in *The Outlook* of December 25th, and are so significant of the need and opportunities of the time in the field of industrial art, that we are reprinting them herewith for the benefit of our readers:

The results of the work being done in the occupational departments of our hospitals for disabled soldiers are now beginning to be exhibited. Among those results we find examples of simple weaving and of embroidery; of basket, metal, jewelry, and especially of wood work—figures of people, and even illustrations in carved wood, often with a touch of humor, from familiar fairy tales such as "The House that Jack Built" and "The Old Woman that Lived in a Shoe."

To the disabled men, who have been cruelly restricted in most opportunities for work, there has come, we fear, a certain flagging zest for life. Yet here we have the welcome proofs that even those who

have been terribly wounded can, with their own hands, fashion works of use and beauty, and in so doing can themselves begin again to enjoy a little healthful activity.

Perhaps some of these men will have to take up such work as a livelihood. If so, they will want to be more thoroughly instructed than they can be in a hospital. Is this possible? There are, it is true, three good schools in Boston and one each in Worcester, Providence, the Boroughs of Brooklyn and Manhattan of New York City, Philadelphia and Chicago. But, taking the country as a whole, we are practically schoolless as regards industrial art.

And yet we know that such arts and crafts work (like that above mentioned, and also in leather, tapestries, rugs, silver-smithing, wall-paper, glass, and pottery) commands purchases in this country totaling half a billion dollars a year.

What is more, during the years of the war such work has been steadily improving in quality as it has been increasing in quantity. How, given the absence of education, has this been possible? Because much work of the highest order has been produced here by foreigners—French, Italian, English, Scotch, Norwegian, Finnish, German, Austrian.

#### ART IN PEACE CELEBRATIONS

At a conference of the presidents and duly appointed representatives of the Fellowship of the Pennsylvania Academy of the Fine Arts, Philadelphia Chapter of the American Institute of Architects, Philadelphia Sketch Club, The Art Alliance, the Alumni of Pennsylvania Museum and School of Industrial Arts and T Square Club held in Philadelphia about the time that the armistice was declared, the accompanying resolution was unanimously adopted.

This joint action was taken to crystalize that community in definite and effective form the purpose it expresses in order that the best thought, talent and technical knowledge may be utilized. It is hoped that like action will be taken elsewhere not only to exercise local influence but lead to some national organization formed in the

same spirit and with a similar purpose. Horace Wells Sellers is Secretary of the Conference Committee.

The resolution reads:

*Be It Resolved*, That in view of the probability that the Declaration of Peace will be marked by celebrations, and by memorials both temporary and permanent, and in order that the services of the foremost artists of the country be utilized in the designing and directing of these, we urge upon all National, State and Municipal authorities, and upon the public in general, that such designing and directing of design be entrusted only to Architects, Sculptors, and Painters of the highest standing, the selecting or naming of whom should be left to a Committee formed from their own recognized Associations, which Committee could cooperate with any existing Art Committees, either Municipal or Governmental.

#### AT THE DETROIT MUSEUM

In the Detroit Art Museum was opened on January 1st, an exhibition comprising sixty water colors by American artists all of which present the so-called single legitimate phase of pure aquarelle. That is all of these paintings are in transparent wash rather than in opaque color in various media of which water color does service merely as a vehicle. The aim of the exhibition is to show the importance of water color as a superior medium in the hands of artists who have acquired a special use of this material, a virtuosity of handling and a mastery of the resources of water color. The work of Winslow Homer was taken as a standard.

Childe Hassam, Gifford Beal and Paul Dougherty, all well known American artists and superior water colorists, are represented by groups of brilliant and masterful works. They also served as a jury of selection to choose the examples of the work of other artists to be associated with them in this exhibition—which continues until February 15th.

During the month of January the collection of English War Pictures and Lithographs by leading British artists, sent out by the British Committee on Publicity,





WATER COLOR BY CHILDE HASSAM

and an exhibition of enlarged photographs of French Cathedrals and Churches in the War Zone, assembled by the Brooklyn Museum and previously announced in the *AMERICAN MAGAZINE OF ART*, were likewise shown in the Detroit Art Museum.

In connection with the exhibition of Cathedrals in the War Zone, Prof. Good-year, under whose supervision these photographs were made, went to Detroit and gave a series of three illustrated lectures under the joint auspices of the Museum and the Michigan Chapter of the American Institute of Architects. The subjects of his lectures were "Cathedrals in the War Zone," "Notre Dame at Paris" and "The Widening Refinement in Medieval Cathedrals."

In December Dr. Edwin L. Hewett,

Director of the School of American Archaeology and the Museum of Santa Fe, lectured in the Detroit Museum on the subject of "Southwestern Art, Ancient and Modern," under the auspices of the Archaeological Society of Detroit.

On December 8th the Chamber Music Society of Detroit, cooperating with the Museum of Art, presented the *Société des Instruments Anciens* in two concerts in the Auditorium, one for the general public, the other for soldiers and sailors.

The same Society, again cooperating with the Museum, arranged to bring Prof. Thomas Whitney Surette to Detroit for three lectures at the Museum, January 10th, January 31st and February 28th, on the subjects of "The Relation of the Arts" and "Music for the People."

THE  
YALE SCHOOL  
OF ART

Announcement is made that Assistant Professor Arthur Kingsley Porter, Lecturer on the History of Art, has been called to France by the French Government to act with the *Commission des Monuments Historiques* and is now on indefinite leave of absence from the University.

Assistant Professor Everett V. Meeks, head of the Department of Architecture in the Art School, has been appointed Assistant Director of Fine Arts to act in New York for the Army Overseas Educational Commission, acting in that capacity on those days of the week not spent in New Haven.

It is also announced that the Art School has succeeded in procuring the services of Mr. William Lawrence Bottomley of New York to lecture once a week on the "History of Renaissance Architecture." Mr. Bottomley is one of the best known and most successful young architects in New York.

Of the regularly registered students in the Art School eleven painters, one sculptor, and three architects have been serving in the Army and the Navy of the United States.

## ITEMS

The celebrated French artist, M. Jean Julien Lemordant, to whom the Howland Memorial Prize, Yale University, was awarded last commencement will come to Yale in the spring (his health permitting), to receive the honor in person. At the time of M. Lemordant's visit a collection of his paintings will be exhibited in the galleries of the Yale School of Fine Arts. A pathetic interest is attached to this visit and event. M. Lemordant, a painter of Breton landscape and life with extraordinary talent, received wounds at the front in the French army in 1914, resulting in the loss of his sight.

The Howland Prize was awarded in 1916 for the first time to the late Rupert Brooke. It is intended for a "citizen of any country in recognition of some achievement of marked distinction in the field of literature, fine arts, or the science of government,"

and it is stipulated in the deed of gift that "an important factor in the selection shall be the idealistic element in the recipient's work."

An exhibition of toys made by students of the public schools of New York and the art departments of the city high schools, New York, was held at the Art Alliance Galleries during the month of December. Prizes were given by the School Art League and the Toy Trade. The exhibition as a whole was said to have made a bright and colorful showing and to have demonstrated the fact that the humorous element in toy making is not absent even among amateurs in America. The purpose of the exhibition was largely to interest manufacturers and those in the art trades in the work of talented high school pupils and demonstrating the fact that native talent in abundance is available.

An exhibition of 25 snow scenes by 20 of the foremost American painters of today was shown in the Art Gallery of the Public Library under the auspices of the Newark Museum Association, from December 18th to January 26th. Among the artists represented were Gifford Beal, R. Sloan Bredin, John F. Carlson, John F. Folinsbee, Birge Harrison, Childe Hassam, Walter L. Palmer, E. W. Redfield, A. T. Van Laer, Everett L. Warner.

The Autumn Exhibition of the Royal Institute of British Artists was held at Burlington House by the courtesy of the Royal Academy, opening with a private view on November 2d and continuing for some weeks. Among the artists represented was Cyril Saunders Spackman, R.M.S., R.B.A., who contributed two pictures "Crickhowell Bridge Breconshire" and "A Dream Garden," both very successful.

The National Arts Club is holding a retrospective exhibition of the work of its artist members at the Club, 15 Gramercy Park, New York. The exhibition opened with a private view on January 8th.

## BOOK REVIEWS

**DECORATIVE TEXTILES.**—BY GEORGE LELAND HUNTER. 480 pages, Quarter. 580 illustrations and 27 plates in color. J. B. Lippincott Company, Philadelphia, Pa., Publishers. Price \$15 net.

This handsome and invaluable book is announced as the first of a series on modernized house-furnishing art. The material presented appeared originally, for the most part, in a series of articles in the *Good Furniture Magazine* during the four years from 1915 to 1918 inclusive. The chapters cover damasks, brocades and velvets, laces, embroideries, carpets, rugs, tapestries, chintzes, cretons, tooled and illuminated letters, wall papers, draperies and furniture trimmings. The illustrations are not only numerous, but in many instances, elaborate. In the preparation of the plates no expense has evidently been spared, and the textiles used for the purpose of illustration have been chosen with great care. Embodying the results of many years of intimate acquaintance with weaves, ancient and modern, on the part of the author, it is comprehensive and at the same time illuminating. Written in simple style, it appeals to the layman as well as the student. No one chapter is perhaps more engaging than another. The book reads interestingly from beginning to end, for with much valuable data and important information, the thread of romance runs through it all, and in studying textiles the reader finds himself brought into close touch with the makers and users of textiles in many lands and through the several centuries. From no other source, of which we are ourselves aware, can this information be had, and certainly through no other medium can it be obtained so delightfully.

This is a book which should be on the shelf of every Public Library, but the fact that it is more than a reference book should be kept in mind. The author and his publishers in preparing and issuing this publication have materially added to the literature on art.

**JOSEPH PENNELL'S LIBERTY LOAN POSTER.**—A Text Book for Artists and Amateurs, Teachers, Printers and others. J. B. Lippincott Company, Philadelphia, Pa., Publishers. Price \$1.00 net.

This little book shows by a series of

process plates and explanatory text not only how Mr. Pennell's Fourth Liberty Loan Poster was printed, but how all lithographic posters should be printed. Mr. Pennell demonstrates the method stage by stage, showing how "with great difficulty" difficulties can be overcome. To artists, lithographers, printers and students of art in all classes this graphic explanation of technical process cannot fail to be of the utmost interest and value, but in addition to these, those of all callings must find delight in the introductory chapters on "The Poster" and on Art in relation to the Government and the people (though that is not its title), with which this little volume (the latest in the *Wonder of Work Series*), opens. In these few pages with bold strokes and poster-like directness Mr. Pennell tells some big truths about the state of art before the war, the awakening, the need of better technical training, the relation of the Government to art and artists, which it would be well if all might hear and heed.

**FAMOUS PICTURES OF REAL ANIMALS.**—BY LORINDA MUNSON BRYANT. John Lane Company, New York Publishers. Price \$1.50 net.

This book begins with the pictures of animals on an Egyptian tomb of about 4,000 B. C., and concludes with a chapter devoted to animal painting and sculpture in contemporary America. It could, therefore, scarcely hope in the space of about 150 pages to be other than extremely superficial. It is a grave question, however, whether any good is to be gained by so trivial a handling of a big subject. A tendency of the time, and one much to be deplored, in education, is toward substituting a smattering for real information. Mrs. Bryant tells pleasantly about the artists and their works, but nothing of art—nothing that to the real student would be illuminating. Furthermore, she makes some very serious omissions; such for example as the name and works of Edward Kemeys, one of our most important American animal sculptors. And what of her inclusions? Why should William M. Chase for example, be classed as a painter of "famous pictures of real animals" be-

cause of his paintings of fish? Yet she so classes him. "We feel," she tells her readers, "like exclaiming as we stand before Mr. Chase's fish, 'Hold on, Mr. Fish, you will slip off from the plate if you don't watch out.'" Is this art criticism?

**FRANK DUENECK.**—BY NORBERT HEERMANN. Houghton, Mifflin Company Boston, Publishers. Price \$2.00 net.

At a dinner in London in the nineties, Sargent is said to have remarked, "After all's said, Frank Dueneck is the greatest talent of the brush of this generation." It was to Dueneck that a special medal of honor was voted by the International Jury at the Panama Pacific Exposition. Yet this biography of a really great artist is as modest and unassuming as the man himself, than whom there was never one more gentle, genuine and kindly. The late Frank Dueneck gave much and asked little. This little book, most pleasantly and skill-

fully written, is the more welcome as paying tribute where it is most merited and extending the knowledge of one who should be ever held in the highest veneration.

**THE SPRINGTIDE OF LIFE.—POEMS OF CHILDHOOD.** BY ALGERNON CHARLES SWINBURNE. Illustrated by ARTHUR RACKHAM. J. B. Lippincott Company, Philadelphia, Pa., Publishers. Price \$3.00 net.

It is because of its illustrations, imaginative, dainty, and very artistic, that this book falls within the scope of our reviews and is particularly commended to our readers. The illustrator is an Englishman and his works have the distinctive flavor of the art of Britain. Many of the plates are in color and are beautifully printed, suggesting in tint and texture paintings on ivory. No less engaging, however, are the little line drawings which enliven and ornament many of the text pages.

## Bulletin

**ALLIED ARTISTS OF AMERICA.** Fine Arts Galleries, New York..Jan. 20—Feb. 11, 1919  
Members exhibits received January 15, 1919.

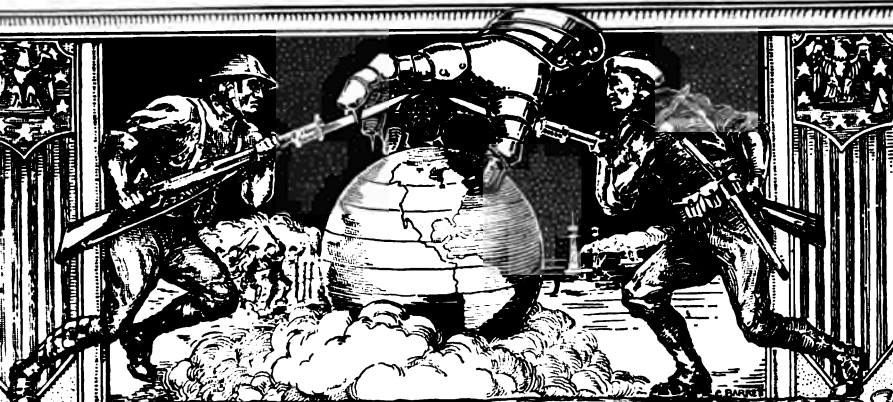
**AMERICAN WATER COLOR SOCIETY.** Annual Exhibition. Fine Arts Galleries, New York.....Feb. 6—Feb. 28, 1919  
Exhibits received February 1, 1919.

**PENNSYLVANIA ACADEMY OF THE FINE ARTS.** One Hundred and Fourteenth Annual Exhibition of Oil Paintings and Sculpture.....Feb. 9—Mar. 30, 1919

**NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS.** Twenty-eighth Annual Exhibition. Fine Arts Galleries, New York.....Feb. 15—Mar. 3, 1919

**BALTIMORE WATER COLOR CLUB.** Twenty-third Annual Exhibition, Peabody Institute Galleries, Baltimore.....Mar. 10—Mar. 31, 1919  
Exhibits received March 3, 1919.

**NATIONAL ACADEMY OF DESIGN.** Ninety-fourth Annual Exhibition. Fine Arts Galleries, New York.....Mar. 18—April 27, 1919  
Exhibits received March 5 and 6, 1919.



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## *What is the American Federation of Arts?*

It is the National Art Organization of America.

## *Is it really National?*

Yes, it has affiliated with it as chapters, 228 organizations from Maine to California, from Minnesota to Texas, besides a large individual membership, amounting to several thousand which is no less widespread.

## *What are its objects?*

To unite in closer fellowship all who are working in this field; to furnish a channel for the expression of public opinion in matters pertaining to art in order that better legislation may be secured and a better standard upheld, and to increase and diffuse knowledge and appreciation of art for the advancement of art and the benefit of the people.

## *How does it unite in closer fellowship workers in the field of Art?*

(1) By uniting their aims; (2) by bringing their representatives together once a year in a Convention; (3) by serving as a general clearing house for all.

## *How can it serve as a channel for the expression of Public Opinion?*

By securing such expression from its widespread membership of organizations and individuals.

## *Has it ever rendered service in this capacity?*

Yes, upon several occasions, notably in connection with the remission of the tariff on works of art, and the emplacement of the Lincoln Memorial at Washington on the site selected by the Park Commission and the Federal Commission of Fine Arts.

## *What does it do to increase and diffuse knowledge and appreciation of Art?*

Sends out traveling Exhibitions of works of Art (thirty-one in 1917, which went to 125 places). Circulates Lectures on Art, illus-

trated with stereopticon slides. Publishes a monthly magazine, *THE AMERICAN MAGAZINE OF ART*, and *The American Art Annual*, a comprehensive directory of Art.

## *When was it organized?*

In 1909—at a Convention held in Washington.

## *By whom?*

Representatives of the leading Art Organizations such as the American Institute of Architects, National Academy of Design, National Sculpture Society and The Washington Society, called by the American Academy of Art, among the regents of which, were, at that time, Elihu Root, F. D. Millet, J. Pierpont Morgan, Charles M. Ffoulke, Charles L. Hutchinson and Robert Bacon.

## *Why?*

Because these broad-minded men of affairs believed that real prosperity and the greatest happiness came both to nations and individuals through immaterial things (among which is Art), and that, therefore, no duty is higher than to place such in the grasp of the greatest number.

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Closer association with other organizations. Opportunity of securing exhibitions and lectures. Representation at the Annual Conventions. *THE AMERICAN MAGAZINE OF ART*.

## *What advantage is it to an individual to become a member?*

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*For further information apply to*

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**THE AMERICAN  
MAGAZINE OF ART**

## “Art and Progress”

**MARCH, 1919**

## TABLE OF CONTENTS

**MARSHAL FERDINAND FOCH. A PAINTING BY SIR  
WILLIAM ORPEN..... Frontispiece**

**THE OFFICIAL BRITISH WAR PICTURES**

By DUNCAN PHILLIPS 155

### *Eleven illustrations*

WHISTLER PORTRAITURE....By ARTHUR BARTLETT MAURICE 168

### Five illustrations

**SIAMESE ARCHITECTURE.....By CADWALADER WASHBURN 173**

### Five illustrations

**WAR MEMORIALS..... 180**

**WAR AND CARICATURE** ..... **183**

EDITORIAL: AN AMERICAN EXHIBITION FOR FRANCE . . . . . 186

**THE TENTH ANNUAL CONVENTION..... 187**

## NOTES

## ITEMS

# BULLETIN

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COURTESY OF THE MINISTRY OF INFORMATION, LONDON

**MARSHAL FERDINAND FOCH**

A PAINTING BY  
**WILLIAM ORPEN**

THE  
**AMERICAN MAGAZINE OF ART**  
VOLUME X                      MARCH, 1919                      NUMBER 5

**THE OFFICIAL BRITISH WAR PICTURES**

BY DUNCAN PHILLIPS

**T**HE exhibition of official war pictures made during and for any of the other wars waged by the Empire of Great Britain would have afforded a striking contrast to the collection which is now being shown to the American people under the auspices of the British Ministry of Information. We all know those official war pictures of other days. They still find favor as illustrations in the weekly magazines and at the exhibitions of the Royal Academy. Caton Woodville and Matania are the recent exponents of the detailed story-telling pictures describing the glories of battle and the pageants of triumph which have always been popular and which have received official recognition from the Governments of many nations in many ages. But today the significant fact is that Caton Woodville and Matania are not the official draftsmen. The British Ministry of Information needs artists now of a different kind to make records for history. Those outworn glorifications of dramatic actions appeal to the sentimental human heart, no doubt, and in a sense serve a nation well in time of war. It is, however, significant of the new national attitude towards war itself that the British Government should have discarded the sentimentalists and selected artists of a blunt truth-telling type who could be depended upon to paint modern war as it is without illusions and mock heroics, to tell the truth, the whole truth and nothing but the truth about this grim business of fighting the devil with his own fire for the deliverance of mankind.

One's first impression of the British official war pictures is that both in method

and in spirit they are unprecedented records of an unprecedented cataclysm. Never before were there such war pictures, so impersonal, so unforgettable, for the excellent reason of course that never before was there such a war. Our surprise is great upon finding instead of the proverbially conventional story-telling British pictures the very antithesis of this; grim but unemotional interpretations of war as hell, in tense, terse language, either symbolism abstract and austere or realism compact and stenographic. Our second thought is that this is as it should be—that the English artists have even surpassed the French in adapting their style to suit their subjects. Furthermore, in deliberately selecting artists from the hitherto discredited cult of abstract symbolism as well as the best men representing the established standards, the English Government seems to have acquired a profound insight of the potential utility of art to record the innermost significance of the Great War and to stress just the aspects which need to be stressed on behalf of the world wide idealism, the liberal and humane sentiment which must serve the new democracy destined to arise out of the ruins of imperialism. And so the British Ministry of Information sent across the Channel as official artists to make a record for posterity and for the Imperial War Museum unconventional, unsentimental artists who would paint with scientific detachment and synthetic skill, with concrete realism and with abstract symbolism, the great part England played in the incredible war, waged in our time by millions of men and monstrous machines



A GROUP OF WAR CORRESPONDENTS

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

WILLIAM ORPEN



**GENERAL SIR DOUGLAS HAIG**

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

**WILLIAM ORPEN**



AFTER A BIG PUSH

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

L. N. W. NEVINSON



**FRENCH TROOPS**

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**C. N. W. NEVINSON**



THE CAPTIVE

COURTESY MINISTRY OF INFORMATION, LONDON

COLIN W. GILL





DRESSING STATION

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

SPENCER PRYSE

against the most formidable military menace the world has ever seen, under conditions which stagger the imagination and make mythology appear prosaic.

The collection of British war pictures which has come to this country is not only officially sponsored by the British Government, but is the permanent property of the British Imperial War Museum. Perhaps knowing this, I may have expected a more formidable display, more oil paintings with something more substantial to say and fewer drawings and prints of inconsequential slightness or incoherent mannerism. The catalog did not divulge whether the contributions of the celebrated artists were originals or reproductions, oil paintings or pencil drawings. I had hoped for more work from the brilliant Augustus John. There was only one lithograph by Frank Brangwyn and only five by the greatest artist developed by the war, Spencer Pryse. C. N. W. Nevinson's best paintings were only represented by reproductions which failed to even suggest the pleasure of his pale but characterful color. To borrow the jargon of the theater, the stellar role

for the American tour, which opened at the Corcoran Gallery in Washington, D. C., was given Sir William, or as he would prefer to be called, Major William Orpen. One hundred pictures bore his signature, testifying to a remarkable productivity and a versatile skill. Before the war we knew Orpen for his cleverness, his Irish wit and deft dexterity with brush and medium. His was ever a showy talent and a whimsical personality, too self-conscious to be entirely attractive. The war has not changed Orpen nor his temperament, but it has absorbed and interested him as if he had never really been absorbed or interested before.

Orpen's Portrait Gallery of British officers and soldiers is an important exhibition in itself of the greatest historical value. The portraits of Marshal Foch and of Field Marshal Haig are destined to receive the fascinated interest of successive ages and to form the popular impression for posterity of these immortal Generals. They were, however, no more carefully studied and no less spontaneously executed than the portraits of anonymous soldiers, the ruddy



FLIGHT BY LAND

COURTESY MINISTRY OF INFORMATION, LONDON

SPENCER PRYSE

red-eyed grenadier guardsman for instance. The Aviators made upon Orpen the deepest impression. There is a wonderful interpretation of the poised and fearless Godlike soul of a modern Mercury in the portrait of the English hero Rhys-Davids. It was reported officially that he was "a magnificent fighter, invariably attacking regardless of numbers." This is Orpen's best war picture, just as the portrait of Guynemer was the best work done by the French Farré. In both portraits we suspect that the artists idealized the airmen. Perhaps it was impossible not to idealize such boys. They did incredible things. Guynemer flew with broken wings and brought down Germans without firing a gun, by a brilliancy of bluffing, if you will, a magic of maneuver. Rhys-Davids accounted for some of the most celebrated German Aces. Their triumphs were due to absolute consciousness of invincibility in the air and to cheerful heedlessness of mortal consequences, as if certain of immortal wings. Orpen in this portrait reminds us how modest these boys are apt to be when relaxing in the world of lesser men, absorbed all the while in

thoughts of the mighty lives they lived in their own limitless kingdom. In Farré's Guynemer and in Orpen's Rhys-Davids we behold Knights of old romance. Yet both portraits were done by realists and no one would accuse either of sentimentality. This is significant enough of the inspiration exerted by the spirit of our airmen upon the associates of their brief but brilliant day.

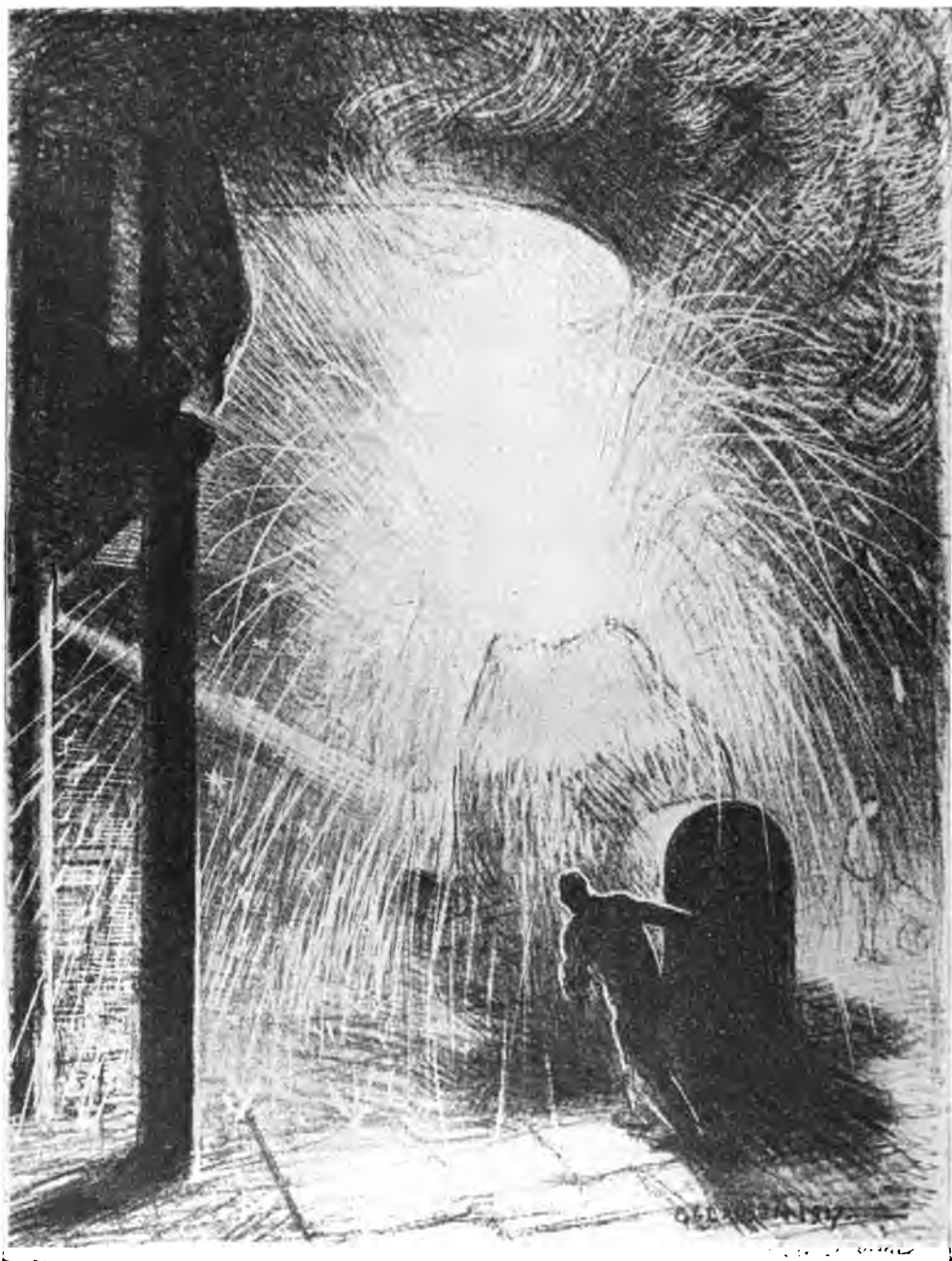
Orpen was not often in a reverent mood during his experiences on the western front. His tongue was in his cheek and a twinkle in his eye much of the time. Although in his portraits he pounced upon the essential personality of a General or a Private with serious concentration, yet in his street scenes at Cassel and other places where he was stationed, the old debonair gayety and savoir vivre reclaimed him. The quaint gabled canary colored houses with grass green shutters and striped awnings form a comic opera background for the blue-coated Poilu and the green-kilted Highlanders who passed the time of day with the pretty village girls. One had no right to expect that even war could make Orpen serious all the time.



THE GUN

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

FRANK BRANGWYN



THE FURNACE

COURTESY OF THE MINISTRY OF INFORMATION, LONDON

GEORGE CLAUSSEN





THE VINDICTIVE

COURTESY MINISTRY OF INFORMATION, LONDON

MUIRHEAD BONE



NIGHTFALL, ZILLEBEEKE DISTRICT

COURTESY MINISTRY OF INFORMATION, LONDON

PAUL NASH

In contrast to his charming alternations of mood, most of them colorful, we find the rest of the English war pictures gray and grim, repressed to be sure, rather than passionate like the French, yet saturated with the spirit of tragic scenes grown familiar, of desolation, suffering and sudden death. Families of fugitives from Belgium were a common sight in 1914. Spencer Pryse saw them with a heart full of compassion, and his picture entitled "Flight by Land" concentrates in two figures, a young sick mother with her little boy prostrate on her lap, the anguish of all the domestic tragedies of which this one group was but a single haunting memory. In contrast to the tenderness of Pryse, Nevinson's treatment of the same thing entitled "Belgium, 1914," shows with rather brutal brusqueness a family of fugitives repellant in their misery and sullen resentment. They are part of the stark hideousness of the war, and we resent them instead of pitying them.

By grace of what would appear to have been an astonishing intuition on the part of the War Museum Trustees the hitherto discredited modernists of art were recog-

nized for the first time as serious human beings, and actually commissioned to record the war in their own strange way, perhaps on the chance that their method of extracting only the essential plastic elements and dynamics of a scene might after all be the best way to express the unprecedented mechanistic procedures of modern war. At any rate, this proved to be the case, and Cubists and Futurists made the most of their opportunity and adapted the formulas of their faith to their problems with considerable success. Paul Nash and C. N. W. Nevinson were particularly wise selections. In days of peace Nash had seemed to be one of those deliberately archaic "poseurs." His crude imagery, however, was galvanized by war into an intense emotion suggestive of Blake, and was so appropriate to the depiction of the blasted world between the trenches that we welcome his little pictures as poetic visions of nature's convulsive agonies under torment by explosives. The picture entitled "Spring in the Trenches" is a poignant lyric which touches ever so lightly on the delicate sentiment of the theme, ex-

pressing it quite simply as it might have been spoken in the childhood of the world before subtleties had been noted at all. These young men in the trenches, so fit for life and love, stand dreaming for a moment as the buds twinkle in the sunlight, and the birds sing, but the coming of spring brings to them only the vague presentiment of dark untimely death.

Nevinson at the front, first as motor transport driver, later as orderly in field hospitals and finally as one of the official artists, has studied not only the war itself but the reaction of the war on the collective consciousness. His theoretical preoccupation faded under the blaze of his intense interest in the human elements involved. Submerged humanity became his theme. Occasionally he did actually cast off his isms as if they hindered his free expression of subjects which interested him more than the theories and methods for which he had been a propagandist. Usually, however, these formulas of his for movement and volume were just the thing to help him toward that synthesis of modern war which he so eagerly sought. There is no doubt that in his "Mitrailleuse," his "Motor Ambulance Driver" and his "Making the Engine" (with its whirr of revolving belts), he has interpreted the cruel process of absorbing men into machines to form a mighty monster of destruction. Men were fused with the forces of propulsion and combustion and became stoical in control of them and a pitiless part of them. Such is modern war, and Nevinson is its best interpreter. From an aeroplane he looks down on a bombarded town, sees the houses sway and about to crumble, gutted already by flame. The principles of both Cubism and Futurism served him to express this sensation which is made more communicable to us than it could be by any other method. Then again he records the jagged angular rhythm of a column of French soldiers marching rapidly along a road in vanishing

perspective. The rhythmic swing of their bodies is expressed by a method of parallel lines and planes formed by the light on the heavy packs of the men, their great coats and their helmets. As P. G. Konody has written in his brilliant essay on Nevinson, "Through a tactful compromise between geometric abstraction and frank illustration Nevinson has done more to reconcile the public to the new theories and aims than had been achieved by years of violent propaganda." The long-promised adaptation of modern theories to some legitimate purpose has been at last accomplished.

I advise all who see the British war pictures to linger appreciatively over the beautiful drawings by Muirhead Bone and James McBey in the official exhibition. Bone saw more varied phases of the war than any other artist and his drawings, always clear in intention and perfect in execution, were invariably suited to the subjects depicted, both in method and in medium. There is no greater draftsman in England today than Mr. Bone. McBey's water color drawings of the Egyptian and Palestine campaigns have delicate charm as well as documentary importance. In conclusion I repeat that the British have surpassed the French as pictorial historians of the war. Through its direct inspiration the art of England has been enriched with more virility than many had thought possible. In Spencer Pryse and Nevinson two artists have appeared whose war pictures bear the unmistakable stamp of greatness which had not marked their earlier work. Nevinson is a pioneer. Pryse adheres to the great traditions of English art. There is a classic distinction about the man's point of view and his firm rich contours both in figure and landscape have superb decorative beauty. Even if he should never surpass the drawings in the present exhibition entitled "Flight by Land and Flight by Sea," his title to immortality should be secure.



WHISTLER ASLEEP, 1897

PORTRAIT BY GIOVANNI BOLDINIO

## WHISTLER PORTRAITURE\*

BY ARTHUR BARTLETT MAURICE

WHEN Thackeray was planning for the writing of "The Virginians," and turning over in his mind the part that the youthful Washington was to play in that tale, his first studies were, as became one whose early ambitions had been those of the artist, of the various portraits of the great man that had been handed down to posterity. It was in the pigment that he sought the secret of the personality. Later, he turned to the American historian, Kennedy, for further information and illumination, which Kennedy imparted, willingly, but somewhat heavily and rhetorically. Listening, the Englishman's patience was quickly tried, and somewhat testily, he interrupted the narrative: "No, no, that is not what I want. Tell me, was he a fussy old gentleman in a wig, who spilled snuff down the front of his coat!" Ungracious, perhaps; but beneath the ungraciousness there were the shrewd reasoning and the sense of accurate research of the man who had constructed

those marvelous studies of the Four Georges and the English humorists.

It is the illuminating anecdote, the inspired characteristics, the expression caught at a sitting and preserved on the canvas, that reveal the soul where stilted, formal history does not. Take for example, one of the most famous and best of all American diaries; that of Philip Hone, who, from 1828 till his death in 1851 chronicled the doings of old-time New York. We read that diary; we read between the lines of the diary; then we turn to the portrait of the diarist and the suspicions that the black print had aroused are confirmed. An estimable citizen, yes; philanthropic, broadminded in civic affairs, a sturdy patriot, of high ideals and unimpeachable integrity, but also the most pompous of prigs, prating of art, prating of letters: but drawing tight the figurative toga in which he always draped himself, lest a fold of it might find contamination in the chance touch of some poor painter or scribe.

\*Portraits of Whistler. By A. E. Gallatin. New York: John Lane Company.





WHISTLER IN THE BIG HAT. 1857 OR 1858

PORTRAIT BY HIMSELF

As Mr. Gallatin points out, Carlyle once recorded: "Often I have found a portrait superior in real instruction to half a dozen biographies"; and Carlyle himself was the subject of one of the great portraits of modern times—his portrait by Whistler.

As for the painter of that portrait, the irrepressible "Jimmy," the practitioner of the "Gentle Art of Making Enemies," the "Joe Sibley" of the suppressed page of DuMaurier's "Trilby," how inadequately any formal biography interprets that colorful personality compared to the glimpses that flash in pen lines of hotly recorded impressions, or the bold sweep of pencil or brush! In that way the interpretation is not merely the interpretation of many men but of three or four nations. There is an American Whistler, a British Whistler, a French Whistler, an Italian Whistler, according to the nationality of the depicting artist; and behind the subject are

the various backgrounds associated with Whistler's busy life, gray New England, the Chelsea that knew him so well and which he abused so roundly when he was in the mood to do so; the Quartier Latin through which he so happily strutted; the splendor of Rome and the soft Italian skies.

First to be considered among the portraits of Whistler are those painted by Whistler himself. As Mr. Gallatin points out, the great majority of the master artists painted their own portraits. Rembrandt was his own model nearly sixty times, not including a long series of etchings; Dürer and Rubens were also quite prolific in this respect; while Van Dyck painted some thirteen portraits of himself, and Vigée Le Brun, about twenty. There were exceptions to this rule, such as Correggio and Leonardo da Vinci. But Whistler was not one of the exceptions, and in Mr. Gallatin's Iconography, a former work,

were listed some thirty self portraits, eight of them, including two attributions, being in oil.

One of the most interesting as well as the earliest of the Whistler portraits of himself is the "Whistler in the Big Hat," which was painted in 1857 or 1858, and



WHISTLER WITH THE WAND. 1885  
PORTRAIT BY WILLIAM M. CHASE

is now the property of the National Gallery of Art at Washington. Many painters as well as many men of letters have had their period of playing the "sedulous ape," and this painting, done when Whistler was a student in Paris, shows the dominant influence of Rembrandt in general, and the particular influence of Rembrandt's "Young

Man" in the Louvre. To about 1860 belongs a little panel entitled "Whistler Smoking," which was brought to light in Paris in the spring of 1913. The authenticity of the third Whistler portrait of himself listed by Mr. Gallatin is open to doubt; but the fourth, "Whistler in Painting Jacket" is described as of great importance and ranking very high among his pictures of this description. Of "Whistler in Painting Jacket," R. A. M. Stevenson, the critic, wrote: "Scarce a portrait outside the work of Velasquez, Titian, or Rembrandt is placed on the canvas with the simple telling effect of this one"; while the diary of W. M. Rossetti, under date of February 5th, 1867, recording a visit to Whistler's house, spoke of "A clever, vivacious portrait of himself begun." Other self portraits listed by Mr. Gallatin are the two versions of the painting known as "Whistler in his Studio," the earlier version of which is in the Municipal Art Gallery of Dublin, and the later version the property of the Art Institute of Chicago; and the two "Brown and Gold" portraits, belonging respectively to Mrs. George W. Vanderbilt of Washington and Miss Rosalind Birnie Philip, of London. The "Whistler in his Studio" portraits were painted about 1874, and the "Brown and Gold" portraits not until twenty years later.

The portraits of Whistler by other hands go back to 1841, when the future painter was a boy of seven. Then was made the crayon miniature in which his brother also appears. When Whistler was fourteen his portrait was painted by Sir William Boxall who, a quarter of a century later, threatened to resign from the Council of the Royal Academy if Whistler's famous portrait of his mother was refused. In the Paris Salon of 1864 Fantin-Latour exhibited his "Hommage à Delacroix," and in that of 1865 his "Hommage à la Vérité." In each group there was a portrait of Whistler. Both portraits, according to Mr. Gallatin, are beautifully painted, and give an excellent idea of Whistler's appearance at the time. When Whistler went to Chelsea to live one of his neighbors and intimate associates was Walter Greaves. Greaves fell under the spell of the gifted and eccentric American, described himself as a

pupil of Whistler, and, as became a reverent pupil, painted many portraits of his master. These portraits were very good. Unfortunately, however, after Whistler's death Greaves fell into the hands of one or two obscure dealers who commissioned him to turn out paintings and drawings of Whistler in an unceasing stream. The William M. Chase portrait, now the property of the Metropolitan Museum of Art, painted in 1885, and inscribed "To

egotistic, malicious, yet holding unmistakably the light intangible quality of genius."

The portraits that are preserving James McNeil Whistler for generations to come are the portraits of the pen as well as of the brush and the pencil. Wisely, Mr. Gallatin has included some of the former in his book. Otto H. Bacher, who wrote "With Whistler in Venice" first saw his subject as "a curious sailor-like stranger coming



WHISTLER STANDING

WOOD ENGRAVING BY WILLIAM NICHOLSON

My Friend Whistler," failed utterly in pleasing the subject. In "The Gentle Art of Making Enemies" Whistler wrote: "How dared he do this wicked thing." Yet, Mr. Gallatin deems it an excellent piece of work, quoting Miss Katherine M. Roof to the effect: "And, last and most brilliant of all, his portrait of Whistler. In this memorial canvas the figure stands a dark silhouette against an atmospheric golden-brown tone. Quiet, elusive, insidious in treatment, it conveys the very essence of the man—fantastic, diabolic,

down the steps of the iron bridge that crosses the Grand Canal." His wide-brimmed, soft, brown hat, tilted far back, and suggesting a brown halo, was a "background for his curly black hair and singular white lock, high over his right eye, like a fluffy feather carelessly left where it had lodged." Mortimer Menpes, in "Whistler as I Knew Him," always seemed to be seeing that same one showy lock sharply contrasting with the rest of his hair of a glossy raven black. Wrote Arthur Symonds in an article on Whistler: "I never saw

anyone so feverishly alive as this little old man, with his bright, withered cheeks, over which the skin was drawn tightly, his darting eyes, under their prickly bushes of eyebrows, his fantastically creased black and white curls of hair, his bitter and subtle mouth, and, above all, his exquisite hands never at rest."

Frank Harris, according to "Contemporary Portraits," saw "an alert, wiry little person of five feet four or five; using a single eye-glass and very neatly dressed though always with something singular

William B. Osgood Field in a diary written in Paris in 1897. "His hair, which is quite long, falls over his forehead in gray ringlets. His eyebrows are black and bushy, the type of Mephistopheles. His mustache is a confused mass, assuming the form of a droop and curl on the end. The upper edge of the lower lip holds a small fringe, and his necktie is formed of black silk with two ends coming well out on the left shoulder and one short loop passing out to the right. The silk is about one inch wide and looks like the remnant of some larger piece, the



WHISTLER, KEENE, AND DU MAURIER

DRAWN BY GEORGE DU MAURIER

in his attire—the artist's self-conscious protest which gave him a certain exotic flavor and individuality." "The second or third time I met him I noticed that his features were well-shaped; both chin and forehead broad; the eyes remarkable, piercing, and aggressive; a graying black mustache, inclined to curl tightly, added a note of defiance. . . . Whistler's eyes were gray-blue and gimlet-keen, and the mustache and carriage intensified the cocky challenge of the fighter; Whistler always reminded me of a bantam."

"He is old and wonderful," recorded

edges being unbound. After each attack of laughter, the ends of the silk tie have to be adjusted on the lapel and left shoulder. His hands are quite remarkable, his fingers long and tapering, and show to great advantage in handling the ends of his tie. This is the picture as it presents itself to me."

Naturally, Whistler was caricatured. His talk, his belligerent demeanor, the clothes he wore, the white lock, the wand-like walking stick, and the French hat with the straight brim which, according to Frank Harris shouted, "I'm French, and

proud of it!" at the passersby, not only invited but commanded derisive attention. The files of the English illustrated papers of this period contain many caricatures, most of them frankly hostile. Charles Keene, whom Whistler regarded as the greatest artist that England had produced since Hogarth, pictured the American as Mr. Punch delivering the famous "Ten O'clock" lecture on art. Aubrey Beardsley did two cartoons, but was out of his element in the field of caricature. The best Whistler caricatures after that of Keene were those of Carlo Pellegrini, who signed his work "Ape," and of Max Beerbohm; although Whistler engaged the attention of such other distinguished practitioners of the art as Linley Sambourne, Bernard Partridge, Harry Furniss, Phil May, Walter Crane, and Ernest Haskell.

No one of the many spirited controversies in which Whistler engaged, not even that involving the famous suit with Ruskin, has stood out, and endured through the passing of the years more than that one which caused the temporary breach between Whistler and Du Maurier, for "Trilby," that altogether charming tale of the Latin Quarter of Paris when the world was young, that story of the heroine of the great heart and the beautiful feet, and Little Billee, Taffy, the Laird, and the sinister Svengali, was, in the response that it met in two continents, the novel of an epoch. How the "Joe Sibley" of the serial publica-

tion in *Harpers* became the softened "Antony" of the book is a well-known tale. But there was a stage in the process of transformation of which many students of "Trilbyana" are probably ignorant, and upon which Mr. Gallatin's book throws an interesting light. Whistler, who had recognized himself and some of his amiable eccentricities in the pen picture of "Joe Sibley," stormed, protested, and characterized Du Maurier, as "a false friend." Du Maurier, who had apparently written in no spirit of malice, was quite ready to soften the picture. In a letter to his London publishers regarding the changes to be made he wrote, in part: "I send you the modified pages from Trilby, *Harpers Magazine*, pages 577-8-9-80 from March number, and 723-4, from April. I have taken out all that can have any possible offensive reference to Mr. Whistler and changed Joe Sibley, the painter, into Joe Dibley, the soap boiler. This change of Sibley into Dibley to be carried out throughout the whole story, of course. This will not in any way effect the story." Evidently, however, the change first projected did not entirely satisfy Whistler. Either the alteration of a single letter was not enough, or he suspected a sting in the substitution of "soap-boiler" for "painter" as a profession. So "Joe Sibley" passed into the limbo of the curiosities of literature to make way for "Antony, the Swiss."

## SIAMESE ARCHITECTURE

BY CADWALADER WASHBURN

**D**ECLARATION of war on the Imperial German Government by Siam, fast following upon her abrupt severance of diplomatic relations, reverberated through the civilized world in the summer of 1917. Lagging interest in this little known land of picturesque and ancient civilization was rekindled in the writer's heart, culminating in the realization of four months of sojourn in Bangkok.

While there is much literature on Siam, it relates for the greater part to the country's resources, the possibilities of their development, and Siam's destiny; very little

is touched on her art, her philosophy, or her religion. The result is that the man of leisure and cultivation finds little incentive for undertaking a journey involving thirty-seven to forty days on the water, one third of which traverses the unbeaten steamer lanes.

Without doubt the absorbing charm of Siam lies in her ancient architectural structures, in her temples or so-called "wats." The visitor, if he is also a lover of the beautiful, first becomes aware of the enchantment of Siam after sailing twenty-five miles up the stately Menam from the sea. His



ERECTED IN MEMORY OF SACRED ELEPHANTS IN THE GROUNDS OF WAT PHRA KEO

very first impression of Bangkok, where landing is made, is disappointing, since there is no escaping the long squalid road running the full length of the city and parallel with the river, connecting the business section with the old walled city. Third class Chinese shops line the whole length of this street, which teems with Asiatics, a bedlam of coolies, rickshaws and carriages, and the whole discordant with the appearance of modern bustling electric trams. However, soon he crosses this and enters into the open spaces of the city, and beholds the temples with their picturesque gables, the pagodas and tapering prachadees, standing out from the verdant jungle foliage. Indeed it would be a sluggish

imagination that could fail to be quickened by the rich color and ornamentation of these religious buildings.

Fully to grasp the genuine beauty of these Siamese architectural productions a little dip into the history of Siam is fitting. It is supposed that the regions of what is now Siam were formerly inhabited by two aboriginal races — the Melanesians or Negrites, and the Indonesians, the former now widely distributed through the mountain fastnesses of the Malay Peninsula, while the latter may be seen along the Mekong Basin. About the eighth or ninth century before the Christian era, of the several tribes that emigrated into the southwest



A FRAGMENTARY OF WAT PHRA KEO ROYAL PALACE

from South China, the most powerful was known as the Mon Khmers or Mon Annam. This tribe ultimately dominated all Indo-China and was established for several centuries. It was during this period that Buddhism, introduced from Ceylon, started to play the great role of moulding the genius for architectural production in the Mon Khmers.

Through the long process of intermarriage between the powerful conquerors of South China—the Mon Khmers—and the aborigines, as well as the Laos, the final tribe from South China, following the footsteps of the Mon Khmers, were the Siamese evolved. About 869 A. D. when the Khmer architecture reached the pinnacle of its

glory, the dominant people of Siam made their first inroads into the domains of the Mon Khmers and extended their sway to what is now called Cambodia. However, after several centuries of rule, the Siamese were themselves in turn attacked by the Burmese and driven southwest to the lower basin of the Menam. After centuries of varying fortunes and petty warfare, the Siamese capital was established at Ayuthia in 1357. The so-called Ayuthian Court Period lasted for four centuries, when the capital was wrested from the Siamese once again by the warlike Burmese. Further turmoil resulting, the Siamese emigrated farther down the lower basin of the Menam and established the government seat at

Montaburee (the present Bangkok), thirty or more miles from the coast as the crow flies.

This Siamese history, disclosing as it does, a conglomeration of influences, denies the Siamese any claim to originality or purity of architecture. However, her architecture possesses one characteristic distinctively its own, entitling it to definite classification. It is the power to interpret in a lofty and refined manner into all the monumental and religious structures the Spirit of Buddhism.

The inevitability of this quality is accountable enough when it is observed that the leading characteristic of the Siamese is their reverence for the superior, the outgrowth of long abject servility shown to the King. Another characteristic calling for note on account of its influence upon the architecture is the general state of passivity and inactivity from climatic causes. The influence of the latter is seen even in the choice of materials employed for building. The Siamese light-heartedness, contentedness, and pleasure-loving qualities also bear no small amount of influence upon the evolution of their architecture, traced noticeably in the sculptured part.

Familiarity with the predominant qualities of Grecian temples, Roman amphitheatres, or Gothic cathedrals, which spell massiveness, solidity, and longevity, something dissociated with the Siamese architecture, is apt to prejudice one against a fair estimate of Siamese work. For he will early discover that much of the material for building is perishable and common and will not bear close inspection, such as plaster, stucco, broken crockery and glass. For instance the striking and seemingly massive pilasters prove to be made of solid hewn teak-wood, sheathed in a heavy layer of stucco, and plastered to imitate stone.

However, if the observer tarries in Siam long enough to study the daily life, the ways and traits of the Siamese and their religious precepts, his disappointment will dissipate to give way to genuine fascination for their conception and interpretation of the Spirit of Buddhism. The air of buoyancy, brilliancy of color, and delicacy and intricacy of ornamentation mark the architecture as distinctly Siamese, different from the Japanese or Chinese architecture. We

accede this distinction, notwithstanding that in general character and style the architecture shows some deterioration of the Khmer architecture, under the reign of whose builders the Siamese lived for four hundred years.

A word anent the Khmer architecture, whose ruins are found principally in Angkor (Cambodia). Some critics rank their ruins as among the most colossally stupendous and magnificent to be found anywhere on the face of the globe; eclipsing the Egyptian Pyramids in one respect and rivalling the Hellenic in regard to artistic detail.

Some of the architectural features that have come down through centuries from the glorious period of the Khmer Reign without deterioration, may be pointed out as follows: The shape of windows and doors, which are wider at base and lean inwardly towards top, the same peculiarity applying to colonnades of square pillars (leaning toward the roof). The roofs are built in two or more tiers, and peristyle supporting vaults which increase in height from the exterior to the interior. The vaults themselves are limited by carved pediments which rise tier on tier to the central vault, on which is constructed a circular tower of four stories whose pointed dome gives it the appearance of a tiara. This upper structure is then ornamented with erect acanthus leaves and completed by an ornament intended for a lotus bud. We mark extremely elaborate ornamentation; pilasters beautified with delicate sculpture, and the cornices possessing classical simplicity and decorated with the leaves and bud of the water lily. The decoration of walls on either side of the doorways, consisting of panels depicting heavenly dancers, either singly or in groups. And the framework of the chief door under the peristyle, which is composed of two lintels and a tympanum reveal decoration recalling the finest work of the renaissance. The pediments taper above the doorways and the lesser pediments of the outer verandah, are marvelously worked out. While again many pediments are seen topped with pointed domes.

Other features of Khmer decoration and ornamentation are: sacred snakes as balustrades, carved lions on the stairs, heavenly dancers and monks worked in the panels,





**WAT PHRA KEO. A TEMPLE ENDOWED AND DEDICATED BY THE ROYALTY. HERE GOLD LEAF IS LAVISHLY USED. DOORS ARE ORNAMENTED WITH INTRICATE DESIGNS WORKED IN GOLD UPON A BLACK BACKGROUND, OR WITH SCENES IN THE LIFE OF BUDDHA WORKED IN MOTHER-OF-PEARL UPON A FOUNDATION OF SHINING BLACK LACQUER.**



ENTRANCE TO A CRUMBLING TEMPLE IN THE GROUNDS OF WAT POH

friezes, lintels and panels decorated with chain mouldings.

Having fairly acquainted ourselves with the distinctive features of Siamese architecture that have come down through the centuries and bear the impress of the wonderful Khmer period we may now proceed to analyze the charm of this architecture which sums up so aptly the Spirit of Buddhism.

There is not a town or village in Siam that does not pride itself on the possession of sacred temples or "wats" as they are locally known. The banks of every river and canal throughout the length and breadth of the whole kingdom are teeming with them. The reason of this superabundance is cleared up when one examines

the precepts of Buddhism, and learns that "alms giving" or "making merit" is commendable in those who have erred in life and are seeking to save themselves from misery in some future existence. Pursuing the teaching of Buddha, the soul undergoes many stages of existence before it finally reaches the mysterious region of Nirvana—a cessation from all worldly emotion and consciousness, if not existence, therefore the accumulation of merit with the view of improving one's position in another state is the end of life. To increase merit one must steer clear of killing or destroying life of anything. The presence of destitute dogs in the last stages of suffering broadcast in the streets is thus not to be wondered at.



A SCULPTURED GOD ON GUARD AT THE REAR OF THE WAT PHRA KEO

The prevalent way of purchasing future happiness is to build a "wat" providing it is within one's means. The harvest of merit is represented in diverse deeds; in offering a home to priests; inviting as well the adornment of images; and frequent offerings to Buddha, and other meritorious works on the part of the people. Unfortunates in the last stages of leprosy, tuberculosis and other dreaded diseases find asylum there. The children may be taught to read and write. The richer the donor, the more elaborate the wat, and the more lasting is the evidence of the donor's wealth and devotion. The practice in such cases is to employ gold leaf lavishly in the ornamentation of the gabled ends of

the roof, the facades, doors, and windows. The decoration of the doors and windows is beautiful, often ornamented with very intricate designs worked in gold upon a black background or with scenes from the life of Buddha developed in mother-of-pearl upon a foundation of shining black lacquer. Golden Buddhas of carved teak-wood treated with black lacquer and finally covered with pure gold leaf, representing Buddha in different postures signifying periods in his career, are judiciously stationed all about the temples. These Buddhas are beautiful, slight and graceful in figure, the face beaming with sympathy and contentedness, reflective of Siamese traits. Bits of glass, crockery, enamel,

and gold leaf, are laid on the exterior walls, the front wall more often; they are arranged unevenly so as to catch and reflect the brilliant light of the sun. Thus these tiny rosettes, branches of flowers, fruit and animals are continually changing in color and form, chameleon-like, as the sun measures its journey across the azure.

Grotesque figures, some in helmets and others in styles of foreign origin, representing deities or demons, are stationed at conspicuous corners, supposedly to guard the sacred edifice. They are generally seen leaning on gigantic staffs, gazing with steady glance into the faces of all who enter

the courtyard or buildings. Stone lions are also seen, posing there as emblems of Shakyamuni, in his character as king of men and beasts.

The unit total of all these religious symbols and the marvelous display of workmanship in the elaborate ornamentation will only produce amazement and curiosity in a casual observer; but it remains for one conversant with the history of the people, their concept of Buddha, and the two great Epics of ancient India, namely Maha-Aharata and Ramayana fully to grasp the import and significance of it all—exaltation of the Spirit of Buddhism.

## WAR MEMORIALS

THE AMERICAN FEDERATION OF ARTS on January 2d, issued a circular letter containing suggestions for the treatment of war memorials. That letter contained the statement that an advisory committee would be appointed, whose services and advice can be placed at the call of those throughout the United States who are considering the erection of war memorials. This committee has now been appointed and is as follows:

Hon. William H. Taft, *Honorary Chairman*, Charles Moore, *Chairman*, Robert W. de Forest, *Vice-Chairman*, Leila Mechlin, *Secretary*, Herbert Adams, New York; Thomas Allen, Boston; Pierce Anderson, Chicago; James Barnes, New York; Edwin H. Blashfield, New York; George G. Booth, Detroit, Michigan; Arnold W. Brunner, New York; Charles A. Coolidge, Boston; Andrew Wright Crawford, Philadelphia; Walter Denegre, New Orleans, La.; Charles W. Eliot, Cambridge, Mass.; John H. Finley, Albany, N. Y.; Daniel C. French, New York; Cass Gilbert, New York; Charles Grafty, Philadelphia; Morris Gray, Boston; Arthur A. Hammer-schlag, Pittsburgh; Myron T. Herrick, Cleveland, Ohio; Charles L. Hutchinson, Chicago; Francis C. Jones, New York; Otto H. Kahn, New York; George E. Kessler, St. Louis, Mo.; William M. Ladd, Portland, Ore.; Samuel Mather, Cleveland, Ohio; Charles C. Moore, San Francisco, Cal.; Charles D. Norton, New York;

Frederick L. Olmsted, Brookline, Mass.; James D. Phelan, Washington, D. C.; Elihu Root, New York; James L. Slayden, Washington, D. C.; Laredo Taft, Chicago; John R. Van Derlip, Minneapolis, Minn.; Joseph E. Widener, Philadelphia; Ansley Wilcox, Buffalo, N. Y.; Henry Bacon, New York.

The purpose of this committee is to deal with the entire subject of War Memorials in such a way as to afford assistance to officials, commissions and committees, who are earnestly endeavoring to make the memorials of the Great War express in a permanently satisfactory manner feelings of honor, sacrifice and patriotism.

The Federation is strongly of the opinion that the American artist should be called on to design and to execute any structural memorials of this war, and that in every community the memorial should be an individual, artistic creation. Too often it has happened that war monuments in the past have taken the form of stone or metal soldiers, with little or no variation in form, and utterly devoid of artistic feeling and expression—the products of the shop, not the studio.

The Federation expects members of the General Committee to confer with any organization which is about to erect a war memorial, in order to influence the decision in favor of a work having artistic merit, and to acquaint the members of such an organization with the proper methods to be taken in order to secure that

result. Pains should be taken to make organizations understand that the Committee is not interested in any particular form of memorial, or in any particular artist or group of artists, the only end in view being a memorial worthy of the community and the cause.

Members of the General Committee may be consulted on the choice among various forms of memorials, and also as to methods of selecting a designer and bringing the work to a satisfactory conclusion. Any person interested in obtaining fitting memorials may write to the Secretary of the General Committee for information touching any phase of the matter. The aim is not to dictate but to be helpful. The Federation is convinced that thoughtful attention at the beginning of the enterprise will bring results. The enterprise is a great one, the adequate commemoration of a noble cause by memorials expressing the highest attainments of American art.

In addition to the General Committee named above there will be special Regional, Sub-Committees and a group of professional advisers for the aid and convenience of those in different parts of the country who wish specific and professional advice.

### PRINCIPLES AND METHODS

For the guidance of its members, as well as of advisers and persons charged with the duty of erecting war memorials, the General Committee of the Federation of Arts has adopted the following principles, which are substantially the same as the ones laid down by the National Commission of Fine Arts and approved by the National Academy of Arts and Letters:

Memorials may take many forms, varying with the nature of the site, the amount of money available, the desires and needs of the community. Among many types these may be mentioned:

**A FLAG STAFF WITH MEMORIAL BASE.** The expense may be little or much according to the simplicity or elaborateness of the base and the extent of the architectural setting. There is one type of staff to be used in connection with buildings, and quite another suited to an isolated situation. There is variety in flags, also. The great, undulating, sumptuous silken folds of the Venetian flags on the piazza of St. Marks are

the extreme of art in flags. Something of this kind and quality we may aspire to in decorative flags.

**A FOUNTAIN**, which may be designed so as to afford places for inscriptions. A fountain may be simple in extreme or most elaborate. It may cost one thousand dollars or tens of thousands. Well placed, it is one of the most permanent of monuments. In European cities fountains are enduring, attractive, useful and distinguished features. Americans are just beginning to realize the possibilities of fountains as memorials.

**A BRIDGE**, which shall get its chief beauty from its graceful proportions and the worthiness of the material used. The bridge should be built to last a thousand years and to be a continuing delight during that period. The memorial features may be furnished either by tablets or sculpture or monuments at the bridge approaches.

**A BUILDING**, devoted to high purposes, educational or humanitarian, that whether large or small, costly or inexpensive, would through excellence of design be an example and inspiration to present and future generations, expressive of the refinement and culture which mark the highest order of civilization. It should, however, be understood that a building largely utilitarian can not altogether satisfy the desire for a commemorative work of art. The transept of Memorial Hall at Harvard University is an example of the triumph of memorial feeling over utility and even architecture.

**TABLETS**, whether for out-of-doors, or for the walls of church, city hall, lodge room or other building, offer a wide field for the designer. These tablets get value from the beauty of form and especially from the design of the lettering. The inscription should be designed even to the names of individuals, and should not be made from type kept in stock by the tabletmaker.

**GATEWAYS** to parks or other places afford a fitting and expressive method of commemoration. Here, too, the architect and sculptor may find full play for their fancy.

**SYMBOLIC GROUPS**, either in connection with architecture or isolated, depend for their interest on the universality of the ideas or sentiments depicted and the

genius of the sculptor. Success is not impossible; but talent of a high order alone can achieve it.

**PORTRAIT STATUES** of individuals are a favorite form of commemoration. A portrait statue which is also a work of art is not an impossibility, but it is such a rarity that committees should exhaust other possibilities before settling on this one.

**MEDALS.** To make a good medal is one of the most exacting things an artist can be called upon to do. Properly to execute a medal takes much time and study, even from the most skillful and experienced. It is not the work of the die-maker, or for the artist who works simply on paper, or for a combination of the two. The designing of a medal should be entrusted only to those who have a fine sense of composition, skill in draughtsmanship, and a knowledge of the subtleties of relief. Not only is the space limited, but the range of ideas and motives adapted to relief is limited. People are inclined to ask too much to be told on a medal. While a sketch on paper or a water color may be valuable as a preliminary step, an order to strike the medal should never be given until the design has been developed in relief, as even a very careful drawing may give a false idea of the relief itself.

**STAINED GLASS WINDOWS** offer a field commonly resorted to, and with varying success. The subject is one requiring special study and consideration, and should only be taken up with competent advice.

**THE VILLAGE GREEN**, which exists in almost every small town or may easily be created. Usually this common is ill-kept and without symmetry of form. It might readily be laid out for playground and park purposes, and so improved and maintained. A fountain with a seat carrying an inscription, or a tablet well designed, would form the center of memorial interest.

Other kinds of memorials (such as bell towers, band stands, memorial doorways and memorial rooms) will suggest themselves. Any form that can be made to express feelings of honor, respect, love of country, devotion to freedom and the glory of the triumph of democracy will be appropriate. If the utilitarian structure

shall be used, it is of first importance that it shall impress the beholder by beauty of design, the permanent nature of the material used and the fitness of the setting. What shall be done is less important than the manner in which it is done.

### THE PROFESSIONAL ADVISER

In any case where it is decided to erect a memorial, the first step for the individual or committee having the matter in charge is to seek the advice of some one trained in the arts to act as an adviser, and to confer with him in regard to:

*The location*, whether out-of-doors or indoors, the site is of prime importance. Crowded thoroughfares are to be avoided. Works of art should not be obstructions to travel, either at the time of erection or prospectively. It should be borne in mind that a work of art is not noticed when placed where crowds continually pass it. People will go a distance to enjoy a masterpiece and, unless a memorial has such distinction as to command attention and admiration, it fails of its purpose.

*The type of memorial* is the second subject for consultation with the professional adviser. He should know how to spend the money available in the manner best suited to carry out the purpose intended.

*The selection of the artist* should be made with the assistance of the professional adviser. The site and type of memorial having been determined, the adviser should be able to furnish a list of the artists, whether architects, sculptors or painters, who have established reputations for executing the particular kind of work in view. One of these artists should be selected, after an examination of his completed work, and the commission should be given to him. The adviser should be retained, in order to make sure that the completed work in all particulars (including, of course, the inscriptions) conforms to the best standards. No lay committee is competent to pass judgment on these essential elements. Then, too, the adviser should superintend the landscape or other setting, to see that it is in harmony with the

design, and is calculated to enhance the memorial.

*Competitions* are sometimes imperative. In such cases, the professional adviser should draw up the programme and conduct the competition. Artists of high standing often enter competitions limited to selected artists of established reputation; they rarely enter unlimited competitions. In any competition the essential elements are, first, a good programme; and, secondly, competent and impartial judges.

Methods of conducting competitions have been formulated by the American Institute of Architects, the National Sculpture Society, and the National Society of Mural Painters. These methods should be followed by the adviser.

### THE CHARACTER OF THE MEMORIAL

The most impressive monument is one which appeals to the imagination alone, which rests not upon its material use but upon its idealism. From such a monument flows the impulse for great and heroic action, for devotion to duty and for love of country. The Arch of Triumph in Paris, the Washington Monument and the Lincoln Memorial are examples of such monuments. They are devoid of practical utility, but they minister to a much higher use; they compel contemplation of the great men and ideals which they commem-

orate; they elevate the thoughts of all beholders; they arouse and make effective the finest impulses of humanity. They are the visible symbols of the aspirations of the race. The spirit may be the same whether the monument is large or small; a little roadside shrine or cross, a village fountain or a memorial tablet, speaks the same message as the majestic arch or shaft or temple, and both messages will be pure and fine and perhaps equally far-reaching, if the form of that message is appealing and beautiful. Display of wealth, ostentation and over-elaborateness are unbecoming and vulgar. Elegant simplicity, strength with refinement, and a grace of handling that imparts charm are the ends to be sought. These ends require, on the part of everybody connected with the enterprise—committee, adviser and artist—familiarity with the standards of art, and above all, good taste. Only by a combination of all these elements can a really satisfactory result be obtained.

### DISCUSSION OF WAR MEMORIALS

At the annual meeting of the American Federation of Arts, to be held at the Metropolitan Museum of Art, New York, on Thursday, Friday and Saturday, May 15, 16, 17, Thursday will be devoted to a discussion of various phases of the subject of war memorials, with illustrations taken from past and present successes and failures in this country and other countries.

## WAR AND CARICATURE

With the possible exception of the Dutchman, Louis Raemaekers, whose popularity has been due not merely to the excellence of his work, but also to the fact that that work represented the passionate espousal of the allied cause by an observer of a neutral nation, the judgment of posterity is likely to find in the caricature of the great war no really dominant figure. It is not that the struggle has not found adequate response in caricature; by battalions the cartoonists have chronicled from day to day, from week to week, its varying aspects, and given pictorial form to the emotions that it has stirred. But the art has today so many able practitioners,

there are so many mediums of expression, that the individual achievement, no matter what its force and quality is lost in the abundance of wealth, and no names of the present stand out as once stood out the names of Gillray, of Daumier and Philipon, of John Leech, John Tenniel, and Thomas Nast. The impulse to satirize the great events of contemporaneous history is probably as old as satiric verse; but only with the modern cooperation of printing and photography did caricature come into its own inheritance. Until the era of the printing press the caricaturist was as one crying in the wilderness. Today there is no wilderness; but no one voice is strong

enough to rise ringing above the clamor of a thousand other voices.

The War of the American Revolution left practically nothing in the way of caricature; the war of 1812 very little. The only work expressive of American sentiment that survives from the latter struggle is that of William Charles, a Scotchman, who was forced to leave Great Britain, and who came to the United States and wielded his pencil savagely against his renounced country. His cartoons were poor enough, imitative of James Gillray at his worst, and depending for interpretation upon the legends enclosed in huge balloon-like loops which were so long to be a distinguishing mark of caricature of American origin. English caricature directed against her former colonies is hard to find; the energies of Britain's cartoonists were employed in the grapple for life with the Corsican. At the feet of Napoleon there was surging a very sea of caricature. So long as his star was in the ascendant very little of it was of continental source. His grip was too firm, and not until the Russian retreat were the pictorial attacks made in the open. But across the Channel were Rowlandson, Cruikshank, and, above all, Gillray. Throughout the Napoleonic wars caricature and the name of James Gillray are controvertible terms. Even after Gillray, overtaken and blighted by the madness whose shadow had so long threatened him, was forced to lay down his pencil, Rowlandson and Cruikshank were unable to throw off the fetters of his influence. That long series of cartoons, coarse and vindictive, aimed at "little Boney," was the culminating work of Gillray's life. To understand today the essence of Napoleonic caricature it is necessary only to turn to the print showing George III peering through an opera glass at a little Gulliver whom he holds in his hand, a print which afterwards so caught the fancy of Thackeray; or that print entitled "The Valley of the Shadow of Death," drawn from Bunyan's allegory, and depicting the French Emperor quailing from the perils which threatened him in 1808.

After Waterloo Europe was to enjoy a long period of comparative peace, in which the wounds left by the almost uninterrupted

struggle of a quarter of a century were to have time to heal. There was a decade, when Louis Philippe was the King of the French and Victoria was beginning her long reign in which the arts flourished as perhaps they had never flourished before. In that decade appeared some of the greatest novels of France and England. Dickens was at his apogée; Thackeray was stepping forward to challenge him with "Vanity Fair"; M. de Balzac had caught his stride, and was in the full swing of the "Comédie Humaine"; the thrillers of Eugene Sue were appearing to such effect that the newspaper publishing them was not sold outright, but rented by the half hour; and the elder Dumas was building for all time with "Monte Cristo," and "The Three Musketeers" and its sequels. It was also the golden age of caricature. In England *Punch* came into being; France laughed uproariously over the exploits of Macaire and Bertrand, over the Mayeux of Traviés; and not France alone, but all Europe, responded to the "Poire," the ingenious device by which Daumier and Philippon harried the Citizen King, and helped in bringing about his eventual downfall. "Is it my fault," asked Philippon in the course of a famous trial, "that his Majesty's face resembles a pear?" Equally bitter against Louis Philippe was Grandville, to be remembered, if for nothing else, for his interpretation of Sebastian's famous "Order Reigns in Warsaw," showing the field of carnage, with the Cossack, with bloody *pique*, mounting guard, smoking his pipe tranquilly, on his face the horrible expression of satisfaction over a work well done.

It was only natural that the events of our war with Mexico should have inspired a number of cartoons. Typical of these is one entitled "Uncle Sam's Taylorifications," showing a complacent Yankee coolly snipping a Mexican in two with a huge pair of shears. One blade bears the inscription "Volunteers" and the other "General Taylor." The Yankee's left arm is labelled "Eastern States," the tail of his coat "Oregon," his belt "Union," his left leg "Western States," his right leg, which he is using vigorously on the Mexican, "Southern States," and his boot "Texas." American caricature during the Crimean



War was, curiously, against England and France, and on the side of the Russians. The struggle produced one of the great cartoons of all time—Leech's "General Fevrier Turned Traitor." The Russian Emperor alluding to the hardship of the Russian winter, had boasted that whatever forces were brought against her, Russia possessed two generals on whom she could always rely, General January and General February. The Emperor himself died of pulmonary apoplexy, following an attack of pneumonia, and in a flash Leech seized the idea; *General Fevrier had turned traitor*. Two years later, representing in the life work of Tenniel what the "General Fevrier" cartoon meant in the life work of Leech, appeared "The British Lion's Vengeance on the Bengal Tiger." The subject, which summed up all the horror and thirst for revenge which stirred England when it heard of the Cawnpore massacre, was suggested to Tenniel by Shirley Brooks.

During the Civil War the one living American who might have produced work of a high order was Thomas Nast; but although Nast's pencil was dedicated to the cause of the Union from beginning to end, his work as a caricaturist did not begin until the close of the war. At that time Lincoln spoke of his emblematic pictures as being the best recruiting sergeants on the Northern side. Many of the best cartoons of the war revolve about the rivalry between General McClellan and General Grant, and throughout the conflict the tall, ungainly, loose-knit figure of Lincoln was naturally a favorite subject for the caricaturist. One cartoon, early in the war, entitled "Virginia Pausing," depicted the President as the mother rat trying to stop the stampede of the seceding brood. South Carolina heads the scamper, and Virginia, straggling in the rear, finds herself under the paw of "Uncle Abe." Miscegenation was the favorite subject of those whose pencils were enlisted in the Southern cause, and a cartoon that has been preserved humorously depicts a scene in which there is absolute equality between whites and blacks, President Lincoln receiving with great warmth and cordiality Miss Dinah Arabella Aramintha Squash,

a negress of unprepossessing appearance, who has as her escort Henry Ward Beecher. The capture and imprisonment of Jefferson Davis at the end of the war were the subject of the cartoons, "The Confederacy in Petticoats," and "Uncle Sam's Menagerie," the first showing the Confederate President trying to escape in woman's dress, and the second depicting him as a hyena in a cage, playing with a human skull. Whatever may have been the attitude of *Punch* during the struggle, there is tragic dignity in the cartoon "The Nation Mourning at Lincoln's Bier," in which Tenniel commemorated the assassination.

In the pages of London *Punch* from July, 1870, until the spring of 1871, one may follow very closely the history of the Franco-Prussian war and of the Commune. *Punch* seemed to have an early premonition of what the result of the war would be, for before any decisive battle had been fought it published a striking cartoon entitled "A Vision on the Way," representing the shade of the great Napoleon confronting the Emperor and his son on the warpath and bidding them: "Beware." After Sedan, France ceased to be typified under the form of Louis Napoleon, becoming instead an angry, blazing-eyed woman, calling upon her sons to rise and repel the invader. The harsh and excessive terms demanded by the Germans were scored by *Punch* in the cartoon "Excessive Bail." In France the tragic days of the siege and the Commune saw the relaxation of the former strict censorship of the press and a resulting veritable inundation of cartoons. Under the leadership of Daumier, the small group of artists who infused their genius into the weekly pages of *Charivari* made these tragic months one of the famous periods in the annals of French caricature. There were "Cham," André Gill, Hadel, De Bertall, De Pilopel, Faustin, Draner, and a number of others not so well known. But above all it was Daumier, who, after twenty years of the Empire, during which his pen had been politically idle, returned in his old age to the fray with all the vigor of the best days of *La Caricature*.

# THE AMERICAN MAGAZINE OF ART

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## AN AMERICAN EXHIBITION FOR FRANCE

By invitation of the French Government a collection of paintings and sculpture by living American artists will be exhibited in the galleries of the Luxembourg, Paris, during the coming May or June. As elsewhere announced this collection is being assembled by a group of American artists, headed by Mr. William A. Coffin, in consultation with the representatives in this country of the Government of France. This Committee has a large and difficult task to perform. Never before has the French Government issued a similar invitation to any nation. It is a matter of national concern that this exhibition be the best we can send and fully representative of the present day art of America.

In France, it has been truly said, there are those to whom art means life and before whose judgment one stands bareheaded. If we send to Paris an exhibition really representative we need have no fear of criticism, for French criticism is as a rule sincere and intelligent. Even if it is adverse, under these conditions, it will be welcome and helpful. But if by chance

the exhibition is not representative then the impression created would be false and difficult to correct.

France as a nation has always fostered art recognizing its enormous value as a national asset. She has, furthermore, been ever ready to share its benefits with those of other nations. Our own art students have been freely admitted to the French schools and granted every opportunity and privilege of study and advancement. American art today is to a great extent the product of French teaching. In the Luxembourg exhibition we shall want to show that we have not merely absorbed but digested this teaching—that we are no longer repeating our lesson by rote, but are thinking for ourselves—and perhaps adding through our own imagination and experience to the world vision of beauty in life.

There is another reason moreover why this collection sent to France at the invitation of the French Government should be representative and worthy, and that is because it may be regarded as a first step toward international alliance in a new field—not for material profit, but for the extension of ideals. From France and England and Italy we have still much to learn in art, but it may be that in the years that are to come we shall have something to contribute that will not be considered negligible. It is impossible to believe that the spirit that has taken young men in thousands from their homes, their families and occupations across a continent and across the seas to fight for an ideal with no thought of recompense other than the betterment of the world, will not find expression of an equally virile character in American art. It is perhaps too soon to look for such expression as yet, but there are evidences of its approach in some few of the war paintings made with the purpose of conveying a message directly to the people. Greatly is it to be hoped that paintings and sculpture indicative of this awakening will be included in this French exhibition.

Idealism is striving today for victory over materialism—the forces of light are battling intellectually against the forces of darkness—art is one of the weapons in the great conflict—art not for art's sake

but as the expression of ideals of beauty, extending vision, making for happiness, insuring living on a high plane—citizenship of the best order. On this basis we are told a League of Nations may be formed, guarding against future wars, insuring permanent peace. Of more concern, therefore, than it may appear at the moment is it that the first step in alliance in art—this little exhibition so shortly to be sent to France—be taken with well considered care and judgment.

### THE TENTH ANNUAL CONVENTION

The Tenth Annual Convention of the American Federation of Arts will be held in New York on the 15th, 16th and 17th of May. The Convention will be opened by a reception given on the evening of the 14th in the Morgan Memorial Hall at the Metropolitan Museum of Art. The sessions will be held in the lecture hall of the Metropolitan Museum, the first beginning promptly at 10 o'clock on the morning of the 15th. One day will be given over entirely to the subject of War Memorials—a subject of the utmost importance and interest at this time; another day will be given to an After War program for the extension of the work of the American Federation of Arts, through the mediums already employed,—traveling exhibitions, circulating lectures, publications, etc., and through other means as yet untried. The big problems confronting the Federation as a national organization today—such as how best to get art into the homes of the people, how to relate art and labor and art and industry, thus making art a vital, energizing force in the lives of individuals and the upbuilding of the nation—are the problems confronting each and all of its chapters. The papers presented will be as far as possible by experts—men and women of special experience—brief, and invariably followed by open discussion.

Arrangements are being made to have luncheon served each day in the very attractive cafe at the Museum, and entertainments of an unusual character will be provided for late afternoons and evenings. The Metropolitan Museum collections will all be open to the delegates, which in itself is a great privilege. Further and fuller notice will be issued later.

## NOTES

### AMERICAN ARTISTS PARIS EXHIBITION

By invitation of the French Government an exhibition of paintings and sculpture by American artists will be held in Paris the coming Spring, probably in May and June, the height of the Paris "season," in the Galleries of the Museum of the Luxembourg. The project was under consideration before the end of the war and has developed definitely since October last, when M. Alfred Cortot, officially representing the Minister of Public Instruction, M. Faferre, arrived in the United States with the Paris Conservatory Orchestra. Mr. Cortot occupies at present the position of Secretary for the Fine Arts in the Ministry, a place long held by M. Dalimier, whose name is familiar to all American artists in touch in recent years with the art world of Paris. Correspondence prior to Mr. Cortot's arrival was carried on with the Ministry and with the French High Commission to the United States by Mr. Ernest T. Rosen, an American artist who lived in Paris up until two or three years ago when he established himself in this city.

Mr. Cortot, acting on behalf of the French Government, in an interview, in October, invited Mr. William A. Coffin, the well-known New York artist, to form a Committee of which Mr. Coffin should be president, and Mr. Rosen, general secretary, to select the works to be included in the Exhibition and to take general charge of the undertaking. The honor having been accepted, a Committee of fifteen painters and sculptors has been formed, its officers chosen and its organization effected. Several meetings of the Committee have been held, the first one shortly before Christmas.

The Committee is as follows: William A. Coffin, President; Herbert Adams, Vice-President; Francis C. Jones, 2d Vice-President and Committee Treasurer; Ernest T. Rosen, General Secretary; Chauncey F. Ryder and Jonas Lie, Committee Secretaries.

(The above six names constitute the Executive Board.)

George Bellows, Edwin H. Blashfield, Arthur Crisp, Daniel Chester French, Robert Henri, Max Wever, J. Alden Weir, Irving R. Wiles, Mahonri Young. (Total 15.)

(Messrs. Adams, French and Young are the sculptor members of the Committee, the other twelve members are painters.)

The Committee will have a number of honorary members, not voting in the selection of the exhibitors. The honorary members will probably be headed by M. Edouard de Billy, Deputy High Commissioner of France and head of the Mission in the absence of M. André Tardieu, and will include Henri Caro-Delvaile, the French artist, residing in New York; Ernest Guy, of the French High Commission; Robert W. de Forest, President of the Metropolitan Museum of Art; Theodore Hetzler, President of the Fifth Avenue Bank, who is the General Treasurer of the Committee; Denys Amiel, Editor of *The New France*, Henri Casadesus, President of the Société des Instruments Anciens, and two or three other gentlemen, among them, A. Augustus Healy, President of the Brooklyn Institute of Arts and Sciences, who have been invited but whose replies have not yet been received.

It was at first thought that the Exhibition would be held in some other place in Paris than the Luxembourg, such as the Orangerie in the Tuilleries Garden, or possibly the Petit Palais, but the Luxembourg was finally designated by the Government, thus bestowing an honor on the United States that has never been accorded to any other foreign nation. The Exhibition will include about 100 paintings and about 20 figurines, or small bronzes, busts, reliefs and other pieces whether in bronze or in marble. There will be no large sculpture works on account of transportation questions and space for placing them. It is probable that a small number of works in black and white, such as drawings, etchings and lithographs, will be added to the collection.

The Committee will have three or four corresponding members, professional artists of high standing, in other cities such as Boston, Philadelphia and Chicago and representation in the Exhibition will be solely by invitation. It is felt that the

Committee is broadly representative of all phases of present day art in the United States. The collection will include works of living artists only, the Committee having so voted in accordance with the exigencies of the situation and in harmony with the plans of the Paris authorities, for if works of artists deceased were considered it would require for such a retrospective addition, fine as it might certainly be made, about as much space as is accorded to the living artists, and the purpose of the exhibition is to place before the European world of art and the people of France and other countries a representative, carefully selected collection of American art of the present day. A return exhibition of French art for next winter is contemplated which will be shown not only in New York but in many of the principal cities of the United States.

#### FORAIN AND STEINLEN

The introductory note to the First American Exhibition of the drawings and lithographs by Forain and Steinlen, held at the Arden Gallery in New York from January 14th to 28th, was written by Mr. A. E. Gallatin, whose "Portraits of Whistler" is the subject of an article in this issue of *THE AMERICAN MAGAZINE OF ART*. The drawings of Forain and Steinlen Mr. Gallatin considers as typically Parisian as the drawings of Rowlandson are essentially English and the pictures of Goya reek of the soil of Spain. Each man has a different field. In search of his pictorial material Forain has turned to the halls of justice, to the Opera, and the restaurants of the inner boulevards. Steinlen has found his suggestion in that part of the Butte which has inherited the traditions of the Latin Quarter of Murger, in the toilers and vagabonds of Belleville and La Villette. Taken together, their drawings preserve for posterity an excellent pictorial record of existing Parisian manners and customs.

Both are admirable draughtsmen. Forain's line was closely and intelligently studied by the American Glackens, before he fell under the influence of Renoir, with the result that Glackens is one of the very greatest draughtsmen that this country has produced. The pencil of Steinlen, who has been called "the Millet of the streets,"



AT THE CAFE

DRAWN BY FORAIN

is nearly as active as was that of Honoré Daumier. A Swiss by birth he emigrated in early manhood to Paris. His drawings for *Gil Blas* and his illustrations for the books of Francois Coppée, Guy de Maupassant, Anatole France, Aristide Bruant, and his chansons, entitled "Dans la Route" are numbered by thousands.

#### ART IN THE PUBLIC SCHOOLS

The question arises, however, How far do all these good influences really affect American workmen?

Sometimes much of their particular creation seems only the result of rather painful experimentation and wasteful rule of thumb. And yet art, we believe, ought spontaneously to enter into everything we make, from a tea-kettle to the plan of a city.

In the ultimate analysis, we will have to look to our public schools, we believe, and not to our technical schools, for the real grounding of an American appreciation of art in all its ramifications. If the child can be taught that the laws governing all art products—from the decorations on a churn to a painting by Sargent—are the same, that will be making a real start. To this we must look to our museums to maintain schools and classes not only for decorators and designers but for *children*—especially searching out those children who are eager to know something about design.

Some of our museums, indeed, are already making such efforts, but their result is as yet meager because they lack the necessary funds. The Toledo Museum of Art, for instance, is just able to handle some three hundred children who really hunger for instruction in art; with a little more money it could teach three thousand, and this it hopes soon to do. It should, however, be instructing thirty thousand.

Sometime, we like to think, all the children of all our communities will have a chance at this kind of education. But at present the American child grows up instructed to say of any act or thing, "It is good," or "It is bad," not also to say, "It is beautiful," or "It is ugly." The child is ignorant of the laws of design and color. It is also ignorant as to their application to our fabrications.

If we had more and better art education in our public and private schools; if we had more schools of art fostered by city and State governments; above all, if, like France, we had a Secretary for such education in the Cabinet, there might come, we think, a conviction on the part of all our people that art is really "worth while."

But, as has been hinted, if the pure love of beauty does not move us towards such educational reform, then let a merely material motive move us. If we are, as we think, to supply the markets of the world with our products, we must more

spontaneously improve their appearance—otherwise the rest of the world will have none of us.

ART IN  
NEWPORT      The Art Association of Newport is six and a half years old and is doing active, serviceable work under the presidency of Harrison S. Morris and with Mrs. Maud Howe Elliott as secretary.

During the war it not only continued its activities but Newport being a great naval station this Association was able to render special aid to men in this branch of the service, opening its Association rooms to them on Sunday afternoons and establishing special classes for their benefit.

An excellent series of lectures was given for the benefit of members and others under the auspices of the Association. Among the lecturers are to be noted the names of Joseph Linden Smith of Boston and Dublin, New Hampshire, the director of pageants and the distinguished water colorist who makes a specialty of archaeological themes; Charles Theodore Caruth of Cambridge, art critic and lecturer whose subject was "Donatello"; Edward Robinson of the Metropolitan Museum, who spoke on "The Coinage of the Ancient Greek"; C. Howard Walker, architect of Boston, who lectured on "Renaissance Architecture"; Thomas Whitney Surette of Concord, Mass., who spoke on "Music in its Relation to the Other Arts," Ralph Adams Cram, the architect of Boston, who took as his subject, "Rheims Cathedral: Past, Present and Future."

Several exhibitions were held among which may be noted a Memorial Exhibition of paintings by the late Howard Gardner Cushing; an exhibition composed of the works of three sculptors and three painters, namely Jo Davidson, John Gregory, James E. Fraser, Arthur B. Davies, George Bellows and William Glackens.

A BRITISH  
INSTITUTE OF  
INDUSTRIAL  
ART      According to the *Architect and Contract Reporter* of London, the London Board of Trade in conjunction with the Board of Education, and with the advice of representa-

tive members of the Royal Society of Arts, the Arts and Crafts Exhibition Society, the Art Workers Guild, the Design and Industries Association, and other bodies, have formulated a scheme for the establishment of a British Institute of Industrial Art which it is hoped will raise the standard of British design and workmanship, and will stimulate the demand for what is excellent in quality. The Institute is to be incorporated under the joint auspices of the two Departments mentioned, and it is proposed to include (a) a permanent exhibition in London of modern British works of high standard, and (b) a selling agency attached to the exhibition, (c) a purchase fund to enable the State to acquire work of outstanding merit exhibited, (d) the establishment of machinery for bringing designers and art workers in touch with manufacturers, and (e) the organization of provincial and travelling exhibitions similar to the above. An independent Selection Committee is to be formed of people of outstanding reputation in design and craftsmanship, without whose approval no work will be eligible for exhibition, and it is suggested that there will be two sections of the exhibition for articles of craftsmanship and trade products respectively.

It is worth noting that this action was taken before the armistice was declared and at a time when the end of the war still seemed remote.

ART IN  
PROVIDENCE      At the Providence Art Club, Sydney Richmond Burleigh is holding an exhibition consisting of sixty-seven examples of his recent work. Water colors predominate, but several excellent canvases done in the Raffaelli colors are shown. A number of water colors deal with the sand dunes and of these, "Sand, Pines and Glittering Sea" is the most important. Another series of New England mountain scenery includes views of "Monadnock" and "Passaconaway." At another gallery, Walter Francis Brown is showing thirty Venetian canvases. "Venice Fog," though less colorful than its fellows, is full of a moist atmosphere with the boats in the foreground used as a foil. Several of the views are near the American Consulate.



THE ARC DE TRIOMPHE IN PARIS



THE BATTLE MONUMENT IN LEIPZIG

THE RIGHT AND THE WRONG KIND OF WAR MEMORIAL

At the Rhode Island School of Design, an example of forest interior painting by Marcus Waterman is shown. This is a gift of Mrs. Isaac Fenno Gendrot who also gave two works by Thomas Robinson. An example of Robert Feke is also shown. Feke was one of the best of the colonial portrait painters, but singularly enough was little known. He died in 1750. The example owned by the Rhode Island School of Design is a bequest of Miss Durfee.

#### SUGGESTION IN THE CONCRETE

Mr. Cass Gilbert, speaking on the subject of projected War Memorials at a dinner of the directors of the American Federation of Arts at the University Club of New York on January 30th, pointed out not only our own artistic sins of commission resulting from the Civil War, but alluded also to a concrete warning of Teutonic origin, referring of course to the Battle Monument at Leipzig, erected a year or two before the outbreak of the late war. Perhaps there are not in the world two monuments that stand out in greater con-

trast, and better convey the lesson of which we Americans are so much in need for guidance at the present time, than the Arc de Triomphe in the Place de l'Etoile in Paris, commemorating a hundred victories, and the Leipzig monument, which, to quote a distinguished American architect who traveled many miles to see it, "suggested nothing but a barn door." It is enough to present reproductions of the two edifices side by side. That effectually tells the story.

## ITEMS

The Cleveland Museum of Art is the recipient of an important gift to the print department in the establishment of the Frederick Keppel Memorial comprising forty-seven prints from Frederick Keppel & Co., Inc., with an additional group of four prints presented by Mr. Ralph King of Cleveland for the same purpose. The prints were selected with great care by the donors and the collection is indicative of Mr. Keppel's love of etching and lithography, the items chosen being in almost every instance the work of men in

whom Mr. Keppel took a keen and personal interest. The list at present embraces the following artists: Appian, Bracquemond, Buhot, Corot, Haden, Jacque, Lalanne, Legros, Meryon, Millet, Palmer, Pennell, Rajon, Whistler and Zorn.

Mr. Thomas Whitney Surette returns to Cleveland on March 1st for the regular period of ten days which he gives each month to the direction of the musical activities of The Cleveland Museum of Art. These activities include lectures on music, informal periods of audience singing, daily periods of singing for the public school classes working in the Museum, and singing periods for children on Saturday afternoons.

On the evening of March 5th Mr. Surette will talk on the first movement of the César Franck Quintet, which will be illustrated by the local Fortnightly String Quartet assisted by Miss Betsy Wyer. This will be supplemented on April 2d by discussion and illustration of the second and third movements of the Quintet.

The British Government War Exhibition of paintings and drawings, of which Mr. Duncan Phillips writes in this issue, has practically been booked for a period of eighteen months. First shown in this country at the Corcoran Gallery in Washington from January 14th to February 2d, it was then taken to the Anderson Galleries in New York for the rest of February. Future dates call for the appearance of the exhibition in Pittsburgh, the Carnegie Institute; Philadelphia, Pennsylvania Academy of the Fine Arts; Detroit, Chicago, Cleveland, Buffalo, Boston, St. Louis, Worcester, Toledo, Minneapolis, Cincinnati, and San Francisco.

The Camera Club of Chicago is arranging an International Exhibition of artistic photographs chiefly by amateurs. The Camera Club has its own club rooms, weekly demonstrations and exhibits by members (amateurs) and monthly exhibitions of important work which are open to the public. It has exercised an influence in amateur photography standards.

## Bulletin

- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One Hundred and Fourteenth Annual Exhibition of Oil Paintings and Sculpture.....Feb. 9—Mar. 30, 1919
- NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS. Twenty-eighth Annual Exhibition. Fine Arts Galleries, New York.....Feb. 16—Mar. 3, 1919
- BALTIMORE WATER COLOR CLUB. Twenty-third Annual Exhibition, Peabody Institute Galleries, Baltimore.....Mar. 10—Mar. 31, 1919  
Exhibits received March 3, 1919.
- NATIONAL ACADEMY OF DESIGN. Ninety-fourth Annual Exhibition. Fine Arts Galleries, New York.....Mar. 18—April 27, 1919  
Exhibits received March 5 and 6, 1919.
- NEW HAVEN PAINT AND CLAY CLUB. Nineteenth Exhibition. Yale School of the Fine Arts, New Haven, Conn.....April 1—April 20, 1919  
Exhibits received March 21, 1919

## CONVENTIONS

- THE AMERICAN FEDERATION OF ARTS. Tenth Annual, New York.....May 15, 16 and 17, 1919



# The American Magazine of Art

**I**S published by THE AMERICAN FEDERATION OF ARTS with the object of increasing interest, and appreciation of Art. It is edited by LEILA MECHLIN, Secretary of The American Federation of Arts, with the assistance and advice of the following contributing and advisory editors:

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*THE AMERICAN MAGAZINE OF ART* purposes to reach not merely connoisseurs, but all interested in art and those things for which art stands—beauty, refinement, better citizenship.

*It would widen as far as possible the Field of Art, including within its boundaries all of the Arts, rather than merely those designated as "Fine."*

*It would furthermore relate Art to Life and thus bring it into its true relation to the development of civilization.*

*In these objects and aims it is the official organ of The American Federation of Arts.*

Contributions in the form of articles, photographs, notes and news items are invited and will be carefully examined. In case such unsolicited contributions are found unavailable they will be promptly returned, provided stamps for re-mailing are enclosed. Contributions of this character should be addressed to The Editor, THE AMERICAN MAGAZINE OF ART, 1741 New York Avenue, Washington, D. C.

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# THE AMERICAN FEDERATION OF ARTS

## *What is the American Federation of Arts?*

It is the National Art Organization of America.

## *Is it really National?*

Yes, it has affiliated with it as chapters, 228 organizations from Maine to California, from Minnesota to Texas, besides a large individual membership, amounting to several thousand which is no less widespread.

## *What are its objects?*

To unite in closer fellowship all who are working in this field; to furnish a channel for the expression of public opinion in matters pertaining to art in order that better legislation may be secured and a better standard upheld, and to increase and diffuse knowledge and appreciation of art for the advancement of art and the benefit of the people.

## *How does it unite in closer fellowship workers in the field of Art?*

(1) By uniting their aims; (2) by bringing their representatives together once a year in a Convention; (3) by serving as a general clearing house for all.

## *How can it serve as a channel for the expression of Public Opinion?*

By securing such expression from its widespread membership of organizations and individuals.

## *Has it ever rendered service in this capacity?*

Yes, upon several occasions, notably in connection with the remission of the tariff on works of art, and the emplacement of the Lincoln Memorial at Washington on the site selected by the Park Commission and the Federal Commission of Fine Arts.

## *What does it do to increase and diffuse knowledge and appreciation of Art?*

Sends out traveling Exhibitions of works of Art (thirty-one in 1918, which went to 106 places). Circulates Lectures on Art, illus-

trated with stereopticon slides. Publishes a monthly magazine, *THE AMERICAN MAGAZINE OF ART*, and *The American Art Annual*, a comprehensive directory of Art.

## *When was it organized?*

In 1909—at a Convention held in Washington.

## *By whom?*

Representatives of the leading Art Organizations such as the American Institute of Architects, National Academy of Design, National Sculpture Society and The Washington Society, called by the American Academy of Art, among the regents of which, were, at that time, Elihu Root, F. D. Millet, J. Pierpont Morgan, Charles M. Ffoulke, Charles L. Hutchinson and Robert Bacon.

## *Why?*

Because these broad-minded men of affairs believed that real prosperity and the greatest happiness came both to nations and individuals through immaterial things (among which is Art), and that, therefore, no duty is higher than to place such in the grasp of the greatest number.

## *What advantage is Chapter Membership in the American Federation of Arts?*

Closer association with other organizations. Opportunity of securing exhibitions and lectures. Representation at the Annual Conventions. *THE AMERICAN MAGAZINE OF ART*.

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*For further information apply to*

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# TENTH ANNUAL CONVENTION

## THE AMERICAN FEDERATION OF ARTS

The Tenth Annual Convention of the American Federation of Arts will be held in New York City, at the Metropolitan Museum of Art, on May 15th, 16th and 17th, 1919.

A reception in the Morgan Memorial Hall at the Metropolitan Museum on the *evening* of the 14th will open the Convention. Invitations to this reception will be issued by the Trustees of the Museum to the delegates and to a limited number of others. Cards of admission will be required at the door. This reception will be given in honor of the delegates and with the purpose of bringing them together and in contact with those in New York whom they would most desire to meet—persons like themselves interested in art and that for which art stands. The delegates will be formally received and there will be music; besides which the galleries in the Morgan Wing will be open for inspection.

The sessions of the Convention will all be held in the Museum lecture hall. The first session will open promptly at 10 o'clock on the morning of the 15th. On that day both morning and afternoon sessions will be devoted to the subject of WAR MEMORIALS—a subject of peculiar interest and importance at this time. There will be distinguished speakers and opportunity for open discussion. The morning session on the 16th will be devoted to the work of THE AMERICAN FEDERATION OF ARTS, which to meet the after-war needs is purposing to broaden the scope of its activities. The topics which will be discussed are Traveling Exhibitions, Lectures and Lecturers, Publications and Publicity, the formation of Chapters. The problems confronting the Federation today are practically the same as those confronting its several chapters and it is hoped that the delegates will come prepared to discuss them freely. On the afternoon of the 16th the main topic will be ART AND LABOR and the papers to be presented will endeavor to show how the two can be brought into closer relationship. The Poster and its Possibilities will be one of the sub-topics. There will be but one session on the third day and that will be in the morning. The main topic chosen for this is ART AND THE NATION with such sub-topics as a National Gallery of Art, Cooperation with the National Educational Bodies, etc., etc.

Luncheon will be served each day in the Museum's attractive lunch room and lunch tickets will be sold as usual in advance at the registration desk adjacent to the lecture hall. Delegates will be free to make their own engagements for dinners and it is hoped that special groups engaged in the same kinds of work may be got together at such times. The Hotel McAlpin is recommended as residential head-quarters, but some may find the new Hotel Commodore which offers equally good rates, more convenient.

In the way of entertainment, besides the opening reception, the delegates are already offered the great privilege of visiting the homes and inspecting the private art collections of Senator William A. Clark, Mr. Henry Frick and Mrs. H. O. Havemeyer, and the Library of Mr. J. Pierpont Morgan. An evening at one of the theatres is suggested; quite a number of the artists' studios will be open to the delegates—there will be much to see and to do.

At a meeting of the Board of Directors of the American Federation of Arts last December, Hon. Elihu Root expressed the conviction that the Federation, as the national art association of this country, should be able at this time of reconstruction to render large service in bringing art and the satisfaction which comes from its knowledge and appreciation into the lives of the people. This is the Federation's desire.

It is hoped that the coming Convention will be the largest in attendance and the best in accomplishment yet held. Be sure your Chapter is represented. We want you with us. Come yourself if you are an Active Member. All who are interested will be welcome at the sessions. Tell others about it.

LEILA MECHLIN,  
*Secretary.*

# THE AMERICAN MAGAZINE OF ART

APRIL, 1919

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## TABLE OF CONTENTS

MEMORY, A STATUE BY DANIEL CHESTER FRENCH,	Frontispiece
FRENCH'S STATUE—"MEMORY" . . . By MARIA OAKLEY DEWING	195
THE PAINTING OF HENRY GOLDEN DEARTH,	
<i>Four illustrations</i> . . . . . By ELISABETH LUTHER CARY	196
NOTE ON AN EXHIBITION OF WHISTLERIANA,	
<i>Six illustrations</i> . . . . . By A. E. GALLATIN	201
ANCIENT CHINESE SCULPTURE . . . . . By E. C.	207
<i>One illustration</i>	
THE PENNSYLVANIA ACADEMY'S ANNUAL EXHIBITION,	
<i>Eight illustrations</i> . . . . . By EUGENE CASTELLO	208
A TRIBUTE TO THEODORE ROOSEVELT, By GLENN BROWN	216
EDITORIAL: A NATIONAL GALLERY . . . . .	218
NOTES AND ITEMS . . . . .	219-227
FEDERATION ACTIVITIES . . . . .	228-229
CORRESPONDENCE . . . . .	230

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# THE AMERICAN MAGAZINE OF ART

VOLUME X                      APRIL, 1919                      NUMBER 6

## FRENCH'S STATUE—"MEMORY"

BY MARIA OAKEY DEWING

SOMETHING has happened in the art world—here in the United States of America—in the City of New York.

Daniel French who broke into the public attention as a boy with his boyish achievement of the "Minute Man," and who later made a name in portraiture with his beautiful bust of Emerson, and who has decorated our public places with statues and fountains and groups and memorials all over the country, and who had to compete with the magnificent dignity of Saint-Gaudens, and the charm and grace of MacMonnies, and who grew more elegant year by year till it would have seemed that we might expect anything of him. Yet do we ever expect the convincing perfection that even among the antiques has only been reached sometimes? Nobody could have expected such a statue as French has just finished. Cortisoz in writing of it speaks of the Renaissance, but was the Renaissance ever of this largeness?

There is but one standard in art and all who make a serious endeavor to reach it have placed a sign post on the road. There are many roads to it and the personal expression must flower on every one of them for only so is creation—is the initial: but however different each work of art may be that which cannot stand by the side of the greatest is not great. The painting that is not fine beside a Rembrandt is not fine—the statue that is not fine beside the Venus de Milo is not fine.

French's statue, "Memory" he calls it—he might as well call it "Eve"—need not cover herself before the Venus de Milo. It is less removed, more human and lovable but not less perfect, not less noble.

Sculpture is an abstract art. It has cast aside more than half the problems that the painter struggles with and so up to a certain point it *seems* a simpler art. Many achieve competence in it and all competent work is intensely interesting, but more than the artist in any other branch of art the sculptor fails of his mark unless he has absolutely hit the bull's eye. There is no compromise.

In painting there is so complex an aim, construction, modelling of detail in form, drawing of line, composition of line and of mass, perspective, color, expression, handling of paint, surface unity, contrast, envelopment—these are a few of the problems the distinguished painter strives to cope with, and he may be a great master in one or more of these qualities and by that live forever.

The fine paintings in the world are numerous and varied. When Fantin Latour painted the portrait (is it of his wife perhaps?) that hangs in the New York Metropolitan Museum of Art he painted a portrait as great, if even very different, as the Rembrandt man in a hat that hangs there in another room. When Sargent painted the portrait of Marquand, also in the Metropolitan Museum, he

\* Since this article was written Mr. French's beautiful statue has been purchased by Mr. Henry Walters and presented to the Metropolitan Museum of Art.

painted as well as any Franz Hals is painted. I could name still life that might hang by a Chardin, American figure pieces as fine as the greatest Dutch or French—and in spite of painting—real painting—being a more recent art than sculpture it would be a large company of great paintings that one could gather—though not even the greatest masters were always great. A credulous world accepts blindly that which is signed by a distinguished name, but those of us who demand pos-

session of our freedom of intellect know well that one must search for the *chef d'oeuvres* of the great and let their failures go.

The far greater perspective of sculpture has yet given us a lesser number of masterpieces. Therefore the surprise of such an achievement as this statue—and perhaps few who write of it will quite dare to say what this is that has happened in our midst.

I wish it were one more worthy than I who came to lay my branch of laurel before this achievement.



THE PERSIAN JAR

HENRY GOLDEN DEARTH

## THE PAINTING OF HENRY GOLDEN DEARTH

BY ELISABETH LUTHER CARY

**T**HE Memorial Exhibition of Paintings by Henry Golden Dearth is one of which many an artist might dream with longing, might consider a worthy posthumous recognition of a lifetime of unremitting research and labor. The circuit covered by the exhibition is very extensive, embracing the principal museums or art

galleries in the cities of Buffalo, New York, Detroit, Pittsburgh, St. Louis, Muskegon, Youngstown, Chicago, Cleveland, Milwaukee, Des Moines, Cincinnati, Minneapolis, Worcester, Providence and Boston. The collection includes pictures lent by private collectors throughout the country whose discriminating taste has been proved



THE BUTTERFLY ORCHID

LENT BY GEORGE DUPONT PRATT, ESQ.

HENRY GOLDEN DEARTH

in the character of the objects they have assembled for their personal enjoyment. And the pictures themselves represent the whole range of Mr. Dearth's activity as an artist, a range so incredibly wide as to produce an impression of work done by at least three men of varying talent and disparate inspiration.

Here are the early works dating from the last decade of the nineteenth century, after the artist's return from his student days in Paris, delightful and quiet versions of the harbor at Boulogne, the marshlands of Picardy, of markets and churches and canals and roads and toiling beasts of the field, of summer nights drenched with moonlight. These show a marked indifference to detail, a somewhat limited palette and a preference for a low key. An occasional flash of intense color, a tendency to use a thick impasto and to enjoy pigment as a material to manipulate, are only indications of the later revels.

Then, about 1912, came a change to a richer material beauty and a greater vitality of surface and color. This was the period

of the "pool series" in which are commemorated the deep inlets and water holes of the Brittany coast; pictures in which the pigment is applied straight from the tube in swirls and lumps of pure color and light and shadow play over the corrugated surface in a fashion pleasant to the eye. Modern little figures are seated among the rocks bordering these pools and wear clothes of brilliant hue that play into the iridescent scheme. These little figures are of a curiously exquisite grace. They never are young pagans identifying themselves with the nature about them, hearing old Proteus blow his wreathed horn or seeing Venus rising from the sea. They need no such glimpses to make them less forlorn. Forlornity is not of their world. They are clean cut, cared-for, physically sound, and interested in what is going on whether it is a Russian ballet or the leapings and whirlings and wild ordered gestures of water pouring over rocks and sinking rhythmically into rest.

There is a fillip to the imagination in the contrast between this modernity and the

primeval scene in which it is placed. The same sensation is won from the portraits in which the sitter is surrounded by objects affirming in form and color their great age and the precious quality of their workmanship. Here are women with red hair and finely cut profiles in robes of emerald and jade, of coral and lapis lazuli, and near them stands a vase or bottle of noble decoration in manganese and cobalt and copper greens to the lovely perfection of which they are serenely indifferent with the indifference born of familiarity.

The artist gives to the human physiognomies he portrays a quality that may or may not have been theirs in the living models, a quality of seeming to belong to an aristocracy of taste, to a class so daintily fed with aesthetic fare as to take beauty as a matter of course. Almost the product of their disciplined and fastidious preferences, they are inseparable from such surroundings as the artist has assembled for them. His portraits are painted with definite outlines and in a flat impasto, as the Chinese or Persian painters might have done them if they had used oil color. In spite, however, of this device which makes the faces and figures of his human subjects a part of the general decorative scheme carried out on a single plane, he has not compromised the individual likeness. One face with somewhat angular features and crowned by a wealth of red hair, reappears among his types, rendered with a surprising suppleness when his cloisonné method is considered.

"When without abandoning landscape where all is light," says M. René Gimpel in a graceful appreciation of Mr. Dearth's art and personality, "he turned toward the human figure as a new means of expression, he created a figure that we have never seen before and which will be that of the future being in a polite society of high artistic, intellectual and philosophic preoccupations." All that is missing is the indefinable accent of life, the movement that the great Chinese portraits with their flat tones and their severe outline capture as a first essential of all painting.

As Mr. Dearth went on along the way of artistic experiment he became more and more enlisted in the cause of still life. Landscape and human beings alike became

subordinated to the appeal of the old things, old and precious and eloquent of an age when art was a living interest with the people and a natural form of expression.

Little mediaeval saints and virgins with stiff robes and pious gestures carved by men of the station of weaver and saddler, perhaps, but trained to the fingertips by their seven years apprenticeship, now come into the list of subjects chosen by Mr. Dearth for his late sheath. He was humble as an interpreter of these humble great men. He introduces little of personal passion into his interpretations, contenting himself with an infinite scrupulousness of reproduction. This "XII Century Virgin," lent to the exhibition by Mrs. Robert M. Thompson: you see the color of her stained and age-worn robe, the texture of her primly folded draperies, the shape of her long head and hands, and from these outer marks you guess at the spirit of the modeller but no hint of the mood in which the painter approached the work of his forerunner is permitted to appear.

Here again in Mrs. Dreicer's "XV Century Group" is the freer handling, the more exuberant emotion, and the feebler tension of the later Middle Ages, but nothing more of the present attitude toward life than the twelfth century work revealed. In a word it is art with the artist as nearly as possible eliminated in these careful translations—somewhat as we find it in the very beautiful old Spanish and Italian portraits of pages of manuscript or open books, pictures in which representation is carried to the *n*th power, communicating the precise sentiment of the object portrayed so far as precision of sentiment is calculable.

The later works are all of this type, only at the end Mr. Dearth had turned toward Oriental objects, especially those of Persia, for his inspiration. Here is "The Persian Plate" belonging to Mrs. Chauncey J. Blair. The whole composition is built up to harmonize with the plate, and the uninitiated observer assumes justifiably enough, that the crowded background is put together from the resources of a mind filled with memories of miniatures and fabrics rather than composed from objects actually in existence. In the case of the Japanese prints, on the other hand,



THE PERSIAN BOOK

LENT BY MRS. HENRY GOLDEN DEARTH

HENRY GOLDEN DEARTH

hanging upon the walls of many of these interior scenes, the same scrupulous method is followed as in the religious images and the connoisseur in these prints no doubt easily could discriminate their authorship.

The collector with a passion for the Orient will enjoy the echo of its multi-

tudinous discreet voices reaching him in paintings that curiously combine China and Japan and the Near East, with occasionally an object culled from Italy or Spain. Here is "The Butterfly Orchid" from the collection of George Dupont Pratt. A Chinese scribe dominates the



THE BLACK HAT

HENRY GOLDEN DEARTH

background with swathed figure and inscrutable physiognomy. In the center of the composition is one of the fleet deer of Persia brushed in with an outline as bold and free as the hand of the modern draughtsman can produce. In the foreground is the orchid held in a vase of Italian majolica. And over such mingled elements the genius of taste presides. Here is a "Still Life" belonging to Mrs. Blair, and with the Oriental ceramics one discerns that the book on the green shelf of the foreground is on the subject of "Chardin." What can he be doing in this galère we ask, until we bethink ourselves that he was the devotee of things, of fixed and perfect form, of "*choses mortes*" that live again in his paintings in deathless color and line. No wonder a painter like Henry Dearth grasped his opportunity to whisper the name of Chardin while he was painting the kind of thing that Chardin would have painted superbly.

Mr. Dearth was primarily interested in

color, that is what is said of him in chorus by his friends and critics. It must be said, nevertheless, with a certain modification. He was interested in colors as he might have been interested in jewels, but he seldom produced that fusion of colors that evokes emotion, that glows and quivers under illumination as in Rembrandt's painting, that burns with an extinguishable flame as in Monticelli's pictures.

He was not even secondarily interested in planes and values. This made it natural for him to turn toward the artists of flat decoration, but unlike others who have fed their minds with the systems of the Orient, he made no effort to adopt their organization, to learn the secret of their perspectives, the charm of their asymmetries. He was modestly content to copy from genuine specimens or assemble from memories of genuine specimens the details of his compositions which are frankly European. He was himself a passionate

collector of rare and beautiful objects and in his latest work he is a collector's painter, strengthening and renewing a collector's joy in his possessions, paying tribute to the art of others and to the greatness of former

days with an almost fanatic humility. It is a quality as uncommon as it is ingratiating and has nothing to do with the tendency to imitate and plagiarize that is common always, and never ingratiates.



WHISTLER AT MOULSEY

FROM THE ETCHING BY EDWIN EDWARDS

HITHERTO UNPUBLISHED

## NOTE ON AN EXHIBITION OF WHISTLERIANA

BY A. E. GALLATIN

**A** MOST interesting collection of Whistleriana was arranged by Mrs. John W. Alexander at the Arden Gallery in New York this winter. Of this exhibition a writer in the *Nation* stated that "If Whistler's paintings and prints were to disappear, these, and the many things in the miscellaneous collection of Whistleriana, trivial as they might seem to many, would explain to the observant man how true as artist Whistler was. They explain, too, the breadth of his interest in art and therefore of that interest in him which seems as fresh today as it was on the day of his death fifteen years ago."

The chief interest of the exhibition

centered around a remarkably comprehensive group of portraits and caricatures of Whistler. These numbered no less than eighty-one, of which Whistler's portrait of himself, wearing a large round hat, and Fantin-Latour's portrait, cut from a large picture which was destroyed, formed the *clou* of the exhibition. These two very beautiful paintings were lent by Mr. Freer.

Many of the rare and important portraits and caricatures in the exhibition were drawn from Mr. Howard Mansfield's collection. Among these were Edwin Edwards' etching of Whistler sketching on the lock at Moulsey, England, the half-length portrait executed in dry-point by





and caricatures by Whistler which were brought together for this exhibition, there were numerous other items of Whistleriana of great interest to the collector. Mr. Mansfield lent a group of twenty catalogues

was the consular invoice of a portion of the Canfield collection and several pages of du Maurier's *Trilby*, revised and altered by him on the magazine pages for publication in book form, but differing altogether



WHISTLER DELIVERING HIS "TEN O'CLOCK" LECTURE  
FROM THE PEN AND INK DRAWING BY HARPER PENNI NGTON

of Whistler exhibitions and other publications prepared by the artist. Also from his collection were six Whistler letters, four drawings made when a cadet at West Point, a pen and ink sketch for one of his portraits of Lady Meux and several other items. Six drawings by Whistler, four in pastel, one in pencil and one in pen and ink, and seven letters written by the artist were from the writer's collection, as

from the version as finally printed. Other loans were made by Mrs. John W. Alexander, Miss Margaret M. Tuttle and Miss Elizabeth W. Roberts.

Decided interest attaches to the pen and ink sketch done by Whistler while a cadet at West Point, which is now [recorded and reproduced for the first time. Whistler himself will be recognized in the third figure from the right in the

are amazed and delighted with what they saw - and  
I am to paint either May if she be able to stand or  
little Grace - I enclose her letter - or rather no

I will send it next time for I want it - yet -  
She told<sup>m</sup> how she had seen you at Hastings and  
how much better you were looking -

The daylands are in Town and I am sure you  
will have heard from them - Henry Whitmore  
and his wife died here the other night and Willie was  
here to meet them - They were delighted and I gave them a  
photograph of you - The servants are perfect treasures

I am, thank heaven very well - and my darling Mother  
hopes very soon to run down to see you - I recover in your  
good health - and trust that those terrible east winds will cease -

Love to Ed and yourself from your affectionate son  
My own Dearest Mother - I have not written<sup>since</sup>

to you for years it seems to me - and at last  
I have fallen into an utter silence - but yet I  
think of you continually - and wish always to go  
down to you and tell you how I love you and am  
always your fond son - I wait though and have  
waited all along, that I may get the better of  
my work and be able to come to you and say

that I am at length free and happy in the result  
of a year - It is a long story my dear Mother  
and one of these days you will know how weary  
I have been in these past years of tribulation and  
heart breaking discouragement - The reward I believe  
though I now feel dawning upon me - and if  
health be continued to me, I believe I shall have  
established for myself a proud reputation in which  
you will rejoice with me - Not because of the worldly  
glory alone - but because of the joy that you will see  
in me as I produce lovely works one after the other  
without any more of the old agony of doubt  
and uncertainty - This condition I am now just  
beginning to enjoy - And now have I done such  
pleasuring as I am now expecting -

William may have told you though I am still  
silent - Shortly I hope, with a little more of  
your long forbearance and patience in me, I shall  
have paid all that is due and you will be happy  
in knowing that I owe no one -

Mr and Mrs Alexander were here the other day and

LETTER WRITTEN BY WHISTLER TO HIS MOTHER

PAGES 2 AND 3

HERETO UNPUBLISHED

upper right-hand corner of the drawing.

The etching of Whistler sketching, seated, at Moulsey lock, etched by Edwin Edwards has not hitherto been reproduced.

The statuette in form of a child's savings bank which was modelled by Mr. F. Harriman Wright is an amusing item.

Whistler's letter written to his mother is a highly interesting document which

throws a side light on the artist's character which was not known at all by the world in general. This letter has not hitherto been published.

Harper Pennington's very clever drawing of Whistler delivering his ten o'clock lecture was only brought to light recently. It was discovered by Mr. Royal Cortissoz among the late Mr. Whitelaw Reid's papers and is the property of Mrs. Reid.



STATUETTE OF WHISTLER  
IN FORM OF CHILD'S BANK  
MODELED BY F. HARRIMAN WRIGHT  
HITHERTO UNPUBLISHED



WOUNDED CHARGER OF EMPEROR T'ANG T'AI-TSUNG  
UNIVERSITY OF PENNSYLVANIA MUSEUM

## ANCIENT CHINESE SCULPTURE

In the Museum of the University of Pennsylvania

BY E. C.

**I**NDICATIONS of growing appreciation of the art of the Chinese living at the time of the reign of certain dynasties known as the Tang Emperors, rulers of the nation, mainly during the seventh century, appear on every hand. We are already fairly well acquainted with examples of the ceramic art of various periods produced by Chinese artists, who left no successors capable of continuing the quality of color decoration, in the old cobalt blue hawthorn, celadon, sang de boeuf, famille verte, peach bloom and yellow porcelain vases. Carvings in white, green and black jade, imperial sceptres, figures of Buddha and flower beakers are exhibited in

Museums and are for sale in high class curio shops. Wood and metal work, lacquered, gilt and perforated is within reach. Paintings on silk are comparatively rare, and the finest appear to be of the Sung Dynasty, but perhaps the most interesting of all the recent recoveries of old Chinese art are examples of the stone sculpture, statues of Buddhist deities and decorative works of non-Buddistic character found in the tombs of the great royal personages.

Among the treasures in the Oriental Section of the Archaeological Museum of the University of Pennsylvania there are a number of objects in the last mentioned

class that are well worth study by sculptors of the present day. There are upwards of thirty works, statues in stone, one figure eight feet in height, others showing traces of color with gilding, two statues in gilt bronze and a pair of mortuary horses in glazed and colored pottery.

The latest and most notable acquisitions in the collection of Chinese art are two recessed stone panels, six feet in height by seven in length bearing sculptured in high relief the war chargers of the Emperor T'ang T'ai-Tsung, that have been wounded by hostile arrows. The figure of a man,

apparently a Tartar groom, appears on one of the panels in the act of drawing an arrow from the breast of the wounded animal. The style of the saddle, saddle-cloth and housings represented is very similar to that in use at the present day in China and Mr. C. W. Bishop in a very illuminating article appearing in the *Museum Journal* states that from literary sources it appears that colors were applied to the stone. The panels were, when in place set up around the walls of the mortuary chamber of the Emperor and were carved by an artist known as Yu King-Su.



GULF HILLS

ELIZABETH F. WASHINGTON

## THE PENNSYLVANIA ACADEMY'S ANNUAL EXHIBITION

BY EUGENE CASTELLO

**A**merican art as represented in the current One Hundred and Fourteenth Annual Exhibition at the Pennsylvania Academy of the Fine Arts on view February 9th to March 30th, does not seem to have suffered any deteriorating

effects consequent to war conditions of the past year. On the contrary, a general view of this collection, especially in the class of oil painting, shows it to be one of the best and most brilliant that has been offered for some years past.



THE\_CRITIC (EUGENE CASTELLO)

WAYMAN ADAMS



THE ORCHARD WINDOW

TEMPLE MEDAL

DANIEL GARBER

There are not quite so many paintings as usual, 324 in all, and 81 pieces of sculpture, but there has been good selection made as far as it went, although the absence of many familiar names in the catalogue is to be regretted. The presence of certain important works in sculpture found unavailable by the jury would have added much to the importance of that rather meagre collection.

The Edward T. Stotesbury Prize of \$1,000 was awarded to A. B. Carles for his painting "Marseillaise," a composition including a nude figure partly draped with

the colors of the French Republic. The flesh tones of the figure are somewhat chalky and the drawing not impeccable, but the work is highly decorative and adds much to the interest of the group in gallery "F" where it hangs in the place of honor. To Daniel Garber's work "Orchard Window" was awarded the Temple Gold Medal; the Jennie Sesnan Gold Medal to Charles H. Davis for his landscape "Over the Hills," the Beck Gold Medal for the best portrait to Leslie P. Thompson's "Portrait of a Girl," the Walter Lippincott Prize of \$300 to "Summer" by Colin





TANAGRA

CHILDE HASSAM

Campbell Cooper, as the best figures in oil; the Mary Smith Prize of \$100 for the best work by a Philadelphia woman to Mrs. Juliet White Gross for her landscape "On the Hill." The George D. Widener Memorial Medal for the best sculpture was awarded to Jess M. Lawson for a life size group of mother and babe entitled "Belgium 1914."

Character painting of the cleverest kind is present in Wayman Adams' group of three "Conspirators" Pennell, Hamilton and Burns—and in "The Critic" hung in a bad light in the same south corridor. There

is a splendid portrait of the late Frank Duveneck by Dixie Selden; of Miss Marion Reilly by Cecilia Beaux; of "Mrs. R." by Lazar Raditz; of E. T. Stotesbury, Esq., by R. L. Partington; of Judge and Mrs. Simpson by John McLure Hamilton and of Major R. Tait McKenzie by Albert Rosenthal. Adolphe Borie contributes two fine portraits, one of a lady of social prominence, the other of Dr. Horace Howard Furness, Jr.; Leopold Seyffert, a portrait of Mrs. Seyffert, and Lillian Wescott Hale another "Portrait" unnamed.



PORTRAIT MISS MARION REILLY

CECILIA BEAUX

There are good nudes by Carl Nordell, "The East Window," and by Seyffert entitled "The Silver Screen." Robert Susan exhibits "The Girl in White"; Margaret Richardson "The Black Hat"; Sidney E. Dickinson "The Black Cape,"

all capital works by the younger professionals.

Decidedly the best figure piece in the show is Childe Hassam's "Tanagra" glowing with rich golden ambience about a graceful young woman. Gertrude Fiske ex-



WINTER AFTERNOON

FRED WAGNER

hibits most remarkable success in effective illumination in the canvas entitled "Study in Black and White" and the pendant to this picture in gallery "F"; Wm. M. Paxton's highly finished figure of a girl gazing at a "Daguerreotype" is similarly effective in light and shadow.

Robert Vonnoh shows one of the most distinguished canvases, "The Ring," iridescent in color, pictorial in composition and faultless in drawing. Jewish types "At the Ghetto" are admirably depicted by Oscar Gross and there is strong character in the girl with "The Beach Hat" by Robert Henri.

There are fine marines by Frederick Waugh who shows a "Transport under Convoy" and Paul Dougherty who has painted a terribly realistic "Heavy Sea." Edward W. Redfield's "Canal at Center Bridge" is a typical work of an able landscape painter; Fred Wagner has rarely exhibited a better study of river scenery

than his "Winter Afternoon"; Elizabeth Washington's snowclad "Gulf Hills" has admirable aerial perspective. Paul King's "Sailing Boats" have also quality of atmospheric envelope. Beautiful natural phenomena are noted in Emil Carlsen's painting of a cascade in "Mist and Rainbow." There are fine landscapes by Charles Morris Young, Willard Metcalf, Alden Weir and Carrol S. Tyson.

Portrait busts in marble, bronze and plaster are lined along the corridors. Among the most interesting are Grafly's "Childe Hassam" and Chester Beach's "Prof. Henry Fairfield Osborn." There is a fine bronze eagle, symbol of "Victory" by Albert Laessle, a bronze portrait bust of Robert R. McGoodwin by Louis Milione, a winged figure of the "Rising Sun" by A. A. Weinman and a group of "Mother and Infant Hercules" by Leo Friedlander that give the exhibit of sculpture due interest.



OVER THE HILLS

JENNIE SESSAN GOLD MEDAL

CHARLES H. DAVIS



PORTRAIT OF MRS. R.

LAZAR RADITZ

# A TRIBUTE TO THEODORE ROOSEVELT\*

BY GLENN BROWN

President The Washington Society of the Fine Arts, formerly and for many years,  
Secretary The American Institute of Architects

*"One who never turned back,  
but marched breast forward."*

*Browning.*

AS President of The Washington Society of the Fine Arts I wish to acknowledge our debt to a friend we have lost—Theodore Roosevelt.

We all know of his good work for humanity in the civil service, conservation of forests and water power, gunnery, literature, preparedness, the Panama Canal and fighting for right and against wrong, but few know of his fostering the Fine Arts.

He approved the Park Commission plan for the development of Washington City.

He guarded its execution against Congressional attacks, and self interested schemers.

He prevented the narrowing of the vista in the Mall by the encroachment of buildings, as it would have destroyed the dignity and harmony of the landscape.

He prevented the location of the Grant Memorial where it would have interfered with the best view of the White House and saw it placed where desired by the Park Commission.

He removed the old Pennsylvania Station, an eyesore, from the Mall.

He prevented the location of the Agricultural Building in the vista between the Washington Monument and the Capitol, where it would have destroyed the composition of the plan.

He prevented making the Lincoln Memorial an addenda to the Railway

\*Read at a meeting of the Washington Society of the Fine Arts, in the Central High School Auditorium, Washington, D. C., January 21, 1919.

Station. This led to the final location in the park scheme where we now see it in dignity and beauty.

The proposed power plant near the center of the Mall with four smoke stacks, still in prospect, would not have been tolerated under his guiding hand.

He assured a National Gallery of Art by insisiting upon the acceptance of the Harriet Lane Johnston and the Freer Collections.

He fostered the exhibition of Saint-Gaudens' work, a notable art event in Washington.

He put our gold coinage on a high plane when he selected Augustus Saint-Gaudens, the greatest sculptor of our epoch to make the designs and models.

He restored the White House to its former dignity and simplicity by calling in Charles F. McKim, our greatest architect.

He called in Frank Millet, the painter, decorator, friend of the small and the great, lost to the world in the "Titanic" disaster, to advise him on decorations and painting.

He, just before leaving the White House, appointed a Fine Art Council from which the Commission of Fine Arts grew. This has proved a great factor in guiding the people in the right direction.

He was the first President of the United States since the time of Madison, a period of nearly a hundred years, who zealously fostered the fine arts for the refinement and cultivation of the people.

*Let us treasure his ideals, right principles,  
the good of humanity, the uplift of the people,  
as our guide in life.*





**WINTER RIGOR**

**CARNEGIE PRIZE  
WINTER EXHIBITION NATIONAL ACADEMY OF DESIGN**

**JOHN F. CARLSON**

# THE AMERICAN MAGAZINE OF ART

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## A NATIONAL GALLERY

In the eyes of the law the United States of America has a National Gallery of Art. This discovery was made when the Harriet Lane Johnston collection was left to the National Gallery and her executors turned to the courts for decision concerning disposition. At that time, now fourteen years passed, it was found that when the Smithsonian Institution was established it was by its charter constituted the custodian of the National Gallery of Art. Thus the Harriet Lane Johnston collection, the Evans collection of American paintings and various separate works of art, gifts of other persons, have come into Government possession and are now exhibited under the auspices of the Smithsonian Institution in the National Museum at Washington. But no provision has ever been made by Congress for a building to house the National art collections nor has a single penny ever been appropriated by Congress for the maintenance of a National Gallery—much less the acquisition of works of Art. Up to the present time the National Gallery of Art has been a kind of charity-child dependent even for its clothes as well as food, upon the generosity of the Smith-

sonian Institution (its guardian) and the hospitality of the National Museum (its foster parent). Congress has in fact never made definite or tangible recognition of art as art, by the purchase of works primarily on account of artistic merit, the employment of artists for the sake of patronage or the cultivation of talented youths, though it has in recent years permitted the appointment of a National Art Commission and grudgingly at times been guided in matters pertaining to architecture, city planning and public art generally, by its judgment and decisions. This is not, however, recognizing the fine arts as such nor giving art a place among the Nation's assets. Yet we believe ourselves to be an enlightened and aspiring people, leaders in civilization—and we are. But we have not fully understood until very lately, and perhaps not yet, the enormous recreational and inspirational value of immaterial things. We have not supposed that art was for the poor man as well as the rich, and that it really meant more to the former in refreshment and pleasures than to the latter whose opportunities of enjoyment are many. We are beginning to understand, and it is for this particular reason that a National Gallery of Art should now be upbuilt at Washington.

An appropriate building properly maintained would be forever an evidence to the people of the recognition of the National Government of this need in life. It would, as do the great cathedrals, witness through an outward and visible form to an inward spiritual grace, and make acknowledgement of the fact that neither nations nor men can "live by bread alone."

As to cost, it need not be great, as compared to other expenditures. It is reported that several millions of dollars worth of now useless flying machines were "scrapped" at Buffalo the other day; to erect some of the temporary office buildings in Washington which sooner or later now the war is over must be removed, cost many millions. The airplanes and the temporary public buildings are necessities of war—but are not there also necessities of peace?

Aside from the value that a National Gallery of Art, upheld to a high standard, would be to the people not merely of Washington, but from all parts of the



United States, would not it be a good thing for the Government to be making these expenditures and thus becoming as it were an investor in art? The acquisition of one fine thing often leads to long avenues of appreciation and understanding. Might not Congress through this medium discover the real significance of art?

Of course it need not all be done at once. The National Gallery of England in 1888 was of comparatively little importance as shown by a catalogue of its collections in that year which is before us, a little pamphlet yellowed with time. But a beginning should be made and now. Particularly if in our international relationships we are to stand on a footing with the other great nations of the world. A National Gallery of Art at Washington is not a dream, it is a great National need, its influence would go out to all parts of the country, for it would be the property of the Nation in which everyone would feel ownership and all might take pride—and it is something which through the desire of the people sooner or later is coming to pass.

## NOTES

MUSIC IN THE METROPOLITAN MUSEUM, NEW YORK

In a recent issue of the AMERICAN MAGAZINE OF ART was published an article by Mr. Francis Rogers on "Music in the Museums," telling to what extent music was being introduced in the various museums of the country as a part of the museum program of activity, proving not only an inducement to visitors, but emphasizing the correlation of the arts.

Since the writing of that article additional evidence of the value of such practice has been demonstrated by a series of four orchestral concerts which, through the generosity of four friends of the Museum were given on successive Saturday evenings in January in the Metropolitan Museum, New York. At the first concert the attendance was 2,419; at the second 3,726; at the third 5,617, and at the fourth 7,066.

To quote from an article by the Director of the Museum, Mr. Edward Robinson, published in the February *Bulletin*:

"Gratifying as were these numbers, and their steady increase through the series, the character and interest of each audience was still more impressive. The concerts commenced at eight o'clock. Two hours before that people began to assemble, by half-past seven the limited seating capacity which we were able to provide was entirely taken up, and from that time every nook and cranny from which there was the slightest possibility of hearing was occupied, not only on the two floors of the hall itself, but in all the neighboring galleries. Even the main staircase was so crowded that a passage over it was maintained with difficulty. People were sitting on the floors—where we tried to add a little to their comfort by distributing among them the straw cushions familiar at baseball games—on pedestals, on railings, everywhere that a squatting-place offered itself, and with all this, hundreds stood patiently through the two hours that the music lasted, applauding no less enthusiastically than their more fortunate neighbors.

"Yet in spite of the crowding there was not the slightest symptom of disorder. At no time were any of the show-cases or objects on exhibition threatened with injury, and no damage of any kind occurred. While the music was being performed, practically absolute silence prevailed, even in the remoter parts of the audience, and if perchance anyone started to talk those about him were quick to remind him what they were there for. In other words, the audience took care of itself most admirably, and left our attendants little to do beyond keeping a clear passageway amid the throng.

"With results such as these, the experiment which the four friends referred to have enabled the Museum to make has amply justified itself and pointed the way for the future. The splendid acoustic properties of our Fifth Avenue hall, the noble setting of the Museum and its contents for music of a fine character, and the nature of the popular response, all prove beyond question that the Museum has before it a new opportunity to be of service to the people of our city, in a field which legitimately belongs to it, by including music among the arts that are to be worthily represented within its walls, and by offering this to the public as freely as it

does paintings, sculpture, and man's other ideal creations."

It should be added that these concerts were given by David Mannes and an orchestra of fifty-two musicians taken from the leading symphony orchestras of New York. The programs were admirably selected and beautifully executed. No tickets were required, the doors being open without restriction of any kind to all who chose to come.

On account of the success and the interest shown in these four concerts in January other friends of the Museum guarantee four similar concerts to be given on successive Saturday evenings in March.

**ART IN  
DECATUR** The recent exhibit of the Municipal Art League of Decatur, Ill., was the most successful in its history. Over three thousand persons besides children of the public schools saw the twenty-five pictures by Mr. Nicholas R. Brewer, and his collection of twenty-seven contemporary artists.

In the collection were a number of prize pictures. Among them: "The New Jersey Sunset" by George Inness; "Rachel" by H. O. Tanner; Frederick Waugh's "Coming of the Line Storm" which won a silver medal at the Panama-Pacific Exposition; E. I. Couse's "Arrow Maker"; W. L. Lathrop's "The Old Pasture"; Charles W. Hawthorne's "Sand Dunes"; Bruce Crane's "Autumn Day"; and Mr. Brewer's "Story Book," "The Finishing Touch" and "Quiet Waters"; and A. L. Brewer's "Mississippi in Winter" that won a bronze medal at the Northwestern Exhibition. These and indeed the entire exhibit attracted great attention.

Local interest was added to the exhibition by Mr. N. R. Brewer's portrait of Mrs. Alice G. Evans, librarian for more than forty years in the Decatur Public Library. It was purchased by the Municipal Art League and the Decatur Public Library and is hung in the library where the pictures which belong to the Municipal Art League have a permanent home.

Art interest in Decatur has been greatly stimulated by this exhibition and the talks on art by Mr. Brewer, who remained in the city during the exhibition, were both interesting and instructive.

**ART IN  
OKLAHOMA** The Fine Arts Building, University of Oklahoma, Norman, which was reproduced on page 147 of the February number of THE AMERICAN MAGAZINE OF ART was recently erected at a cost of \$200,000. It contains about fifty class rooms, lecture rooms, studios and offices to be used for instruction in music, expression, dramatics, painting, normal art, domestic art, industrial art and the crafts and also a large general assembly room, stage and a seating capacity of 2,000. This little description should have accompanied the picture of the building, but it was inadvertently omitted.

Prof. Oscar Jacobson, graduate of Yale and a former pupil of Birger Sandzen, as well as an instructor of exceptional ability, is the head of the Department of Fine Arts in this University. In recognition of Mr. Jacobson's work in art, Yale University conferred upon him a year or so ago an honorary degree.

**NOTABLE  
PRICES AT  
RECENT SALES** Notable sales of art works during the present season have been the Howard Mansfield collection of Whistler prints, etchings and lithographs sold in New York to a private collector for a sum approximating \$500,000, the largest transaction in prints ever made in this country. This collection comprised 420 etchings made from 370 plates, 162 lithographs of 158 subjects. The total known number of Whistler etchings is 442 and of lithographs 166. Mr. Freer's collection which has been given to the Nation, is more complete but the Mansfield collection was of an extraordinary high level throughout and many of the examples were said to be of surpassing loveliness and rarity. It is reported that the collection could not be duplicated for twice the sum for which it was sold.

Another notable sale was that of the Whistler portrait of Lady Meux which he entitled "A Harmony in Pink and Gray" purchased by Duveen Brothers, Inc., of New York of its English owners at a sum said to exceed \$200,000.

At the Thomas B. Clarke sale conducted by the American Art Association in New York in January the portrait of Washington



MODERN COMMERCE

COMMERCIAL HIGH SCHOOL, BROOKLYN, NEW YORK

A. J. BOGDANOVE

by Gilbert Stuart was sold for \$21,000. This painting three years ago is said to have been purchased for \$3,500.

When the beautiful auditorium of the Commercial High School, Brooklyn, N. Y., was designed, two panels 14 x 17 feet in dimensions each were placed at either side of the stage opening. It was the architect's intention to have mural paintings occupy these areas. This has now been accomplished through the efforts of the pupils themselves and under the encouragement of the late principal, William Fairly, with the assistance of the graduating classes and the Municipal Art Society of New York.

The paintings which represent respectively "Ancient Commerce" and "Modern Commerce" are the work of Mr. A. J. Bogdanove, a former assistant of Mr. C. Y. Turner and the late F. D. Millet. As the auditorium has a subdued light, rich broken colors were employed. The compositions

are well balanced and harmonious and display admirable draftsmanship and decorative feeling. Their painting occupied about a year.

ART IN MINNEAPOLIS  
Rossiter Howard, Professor of Fine Arts at the University of South Dakota, but during the past year engaged in the educational work conducted at the great army cantonments, has recently been appointed educational director of the Minneapolis Institute of Arts. Mr. Howard, immediately prior to the outbreak of the war, lived for twelve years in Europe, principally at Paris, devoting himself to art instruction and lecturing.

Under Mr. Howard's direction a series of unique lectures illustrated by verse, song and graphic arts are being given at the Institute for members of the Minneapolis Society of Fine Arts, the Institute members and the general public. The first of these was on "A Conversation of Gothic Arts"—passages from medieval romances and

versing, Gothic part songs in costume were given, lantern views of paintings and architecture shown, and objects from the Institute collection brought together and exhibited in their historical setting.

#### ART IN CHICAGO

At the twenty-third annual exhibition of paintings and sculpture by the artists of Chicago in the nine galleries of the Art Institute, the strongest work emphasizes landscape painting and decorative design. Two awards, the Mr. and Mrs. Frank G. Logan medal which carries with it a prize of \$500, and The Municipal Art League Portrait Prize, \$100, went respectively to a conventional portrait of the well-known American architect, Louis H. Sullivan, by Frank Werner, and a portrait of a woman in evening costume "Mrs. E." by Wellington J. Reynolds. The remaining seven prizes went to landscapes and the purchase of the Municipal Art League for its permanent Municipal Art Gallery was also a landscape. The Medal of the Chicago Society of Artists was given to a landscapist, as was the "Popular Prize" of \$100 chosen by visitors hallot.

The nine galleries display 356 works from 145 painters and twenty-six sculptors. The latter have a charming room decorated in forest green-toned walls—with a pool of water as a setting for "Miss Pan" a fountain figure, and the bronzes and marbles arranged at the sides. The most important piece is Nellie V. Walker's colossal figure of a woman draped in flowing garments, her hands outstretched in the spirit of her title, "Benediction."

The miniature painters of the Chicago Society have a small but good exhibit.

Not less than seventy different organizations will hold afternoon receptions or meet in the evening with the artists during the six weeks of the exhibition which closes March 30th.

The Central Division of the Art Alliance of America, meeting in Chicago, has instituted a series of monthly luncheons to bring together the art producers and the manufacturers or consumers in the various industries. The luncheon to local and visiting publishers, book dealers, book editors and others interested in the publica-

tion and distribution of better books was presided over by Wilbur D. Nesbit, and the speakers were Henry Blackman Sell, Thomas S. Rockwell, P. F. Volland, Frank K. Reilly, and Edwin Osgood Grover.

Three funds have been established by art patrons in Chicago for the purpose of purchasing paintings by local artists to hang in the public schools. The Edward B. Butler Purchase Fund of \$200 secured "Wild Rose Inn"; The Mrs. Julius Rosenwald Purchase Fund \$200 the landscape "Autumn Morning" by Charles W. Dahlgreen; and The Chicago Woman's Aid Society \$100 Purchase Fund "Jackson Square" (New Orleans) by Louis O. Griffith. All three paintings from the twenty-third annual exhibition by the artists of Chicago will be hung in schools under the auspices of the Public School Art Society.

The Municipal Art League of Chicago has appointed a committee to advise on appropriate designs for memorials. This commission has the power to defend the city against bad art, and is alert to judge the unwise memorial suggested for a public site. The State Art Commission of Illinois has no mandatory powers, but the members of this commission at Springfield include the leading painters, sculptors, architects and men interested in public good who will exercise their advisory powers to the utmost. Suburban cities planning memorials, have invited Miss Nellie V. Walker the sculptor to confer in place of Lorado Taft, who is over sea, and carefully studying the question of national ideals in art, Miss Walker and various architects and members of the Municipal Art League, are prepared to give forth judicious propaganda on types of memorials appropriate in spirit and enduring in artistic worth.

The Art Department of the Illinois Federation of Women's Clubs is compiling a census of art workers in the handicrafts throughout the state. In addition to societies listed in the Art Annual, there are many small groups which are active, creatively, and send their products to art centers. The chairman of the Art Department will contribute data to the files of the Art Institute for the service of the Central Division of the Art Alliance of America.



PARLOR, BIRTH PLACE OF NATHAN HALE  
OWNED AND RESTORED BY GEORGE DUDLEY SEYMOUR, ESQ.

In order to encourage painters to work in picturesque country near home, Mrs. William Ormond Thompson of Chicago founded a prize of \$100 for a landscape painting of Illinois to be shown at the annual exhibition of the Artists of Chicago and vicinity. Albert H. Krehbiel's paintings of "The Snow Covered Road" near Chicago received the award of 1919.

The first exhibition of paintings of landscape in the Forest Preserve, Cook County, Ill., was made during March in a local art gallery under the direction of Hugo von Hofsten and Harry L. Engle both Chicago artists. About twelve men and women painters who had found compositions in the forests and little rivers and marshes of the new Forest Preserve natural parks system, about ten miles distant from the heart of Chicago, contributed to an interesting exhibition. Owing to the lateness of the season, no space was available at the Art Institute, where it is expected to stage the exhibitions in the future. A public spirited dealer offered his galleries

for the event, in order that the movement might be under way. Mr. von Hofsten was appointed by the Forest Preserve Commissioners as an official artist to encourage the work.

CHICAGO  
PUBLIC SCHOOL  
ART SOCIETY

The Chicago Public School Art Society affiliated with the American Federation of Arts, has entered its twenty-fifth year of active service in the educational world. Its catalogue of pictures of school decoration lists thousands of framed works, including some valuable paintings and collections of originals. These are hung in over 130 public school buildings. The pictures, sculpture, art objects in cabinets, and industrial cabinets are estimated to be worth about \$25,000.

At its quarter of a century, the Public School Art Society is working in the spirit of the times for the introduction of ideals of industrial arts, the teaching of design and the execution of art handicrafts in school life. To this end, it is installing industrial art collections, having placed



OCTOBER

GEORGE ELMER BROWNE

thirteen cabinets containing collections, no two alike. Each cabinet costs anywhere from \$100 to figures beyond, according to the value of the examples shown. The collections contain specimens of hand loom weaving, basketry, beadwork, block printing, monograms on household linen, fine filet crochet and needlework from all parts of the world, and in some are found French or Russian hand-carved toys, Japanese stencils, or tiles, and quaint embroideries from Armenia, the Balkans, and other parts of the world which will not yield similar products for years, if ever again. Many valuable pieces of needlecraft have been given by collectors and traveled friends of the Public School Art Society.

PICTURES OF OUR COUNTRY  
 "Pictures of Our Country," fifty-eight paintings and eighty-two etchings of pure landscape, assembled by The Friends of Our Native Landscape filled three galleries at the Art Institute, Chicago, and attracted thousands of visitors, January 7th

to February 6th. Painters and etchers from Maine to California united to make this a National event. The Friends of Our Native Landscape, occupied with securing legislation for state and national parks and forest preserves, made the exhibition with the object of acquainting nature-lovers such as The Geographic Society, The Audubon Society, The Wild Flower Preservation Society, The Prairie Club and The Mountaineers with the mission of Art as a friend of the beauty of landscape. Thousands of invitations were sent out to bodies which hitherto have shown no particular interest in art museums. The result was gratifying and it is intended to exhibit another year. No catalogue was printed. Each picture had its own card bearing the insignia of the society—a shade tree in a circle—"Conservation, The Friends of Our Native Landscape" beside which the title of the painting, locality painted and name of artist was hand lettered. This is the first instance known to the promoters of the exhibition, in which accent was placed

upon the subject and locality, as for example paintings of Maine hillsides, of Connecticut farms, Michigan forests, Illinois prairies, California mountains, Colorado peaks, Kansas plains, etc.

Among the painters represented were Bruce Crane, Ben Foster, Leonard Ochtmann, Charles Warren Eaton, Willard L. Metcalf, William Wendt, Edward J. Pott-hast, George Elbert Burr, Robert H. Nisbet, members of the Ozark Society of Painters, Taos Society, Chicago Society of Artists, Painters of the Far West, the Center Bridge School, the California Society, The Chicago Society of Etchers. All paintings were invited and viewed by the committee of the Friends of Our Native Landscape. Private collectors and the Art Dealers of Chicago cooperated generously to the success of the event. It is intended to assemble an historical collection from the Hudson River School to the present time in landscape for the next exhibition 1920. Private owners of rare examples of George Inness, Wyant, Martin, Tryon and other notable Americans have already offered to loan for this occasion.

#### ART IN MILWAUKEE

Forty-six representative exhibitions of American, European and Oriental contemporary and antique art were shown under the auspices of the Milwaukee Art Institute in the recent twelve months.

In the way of war service this Institute conducted a department of sketching at the Great Lakes Naval Training Station in cooperation with the Educational Department of the Navy Y. M. C. A. Mr. Dudley Crafts Watson, the director of the Institute, gave 71 demonstrations of drawing before some 40,000 men at the Station. Two exhibitions of the work by the Navy Students have been shown at the Station and at the Milwaukee Art Institute. Through the cooperation of the Wisconsin Artists, 45 representative Wisconsin paintings have been sent to the Station where they have been used to beautify the Y. M. C. A. huts. The buildings of the Institute were turned over to the entertainment of soldiers and sailors Saturday evenings throughout the summer and fall. Exhibitions particularly pertaining to the war

included Pennell's War Work Lithographs, the Serbian War Photographs, Paintings by Soldier Artists of France, the Raemaekers' Cartoons and various groups of posters of the Allied Nations and of the United States.

The Institute at the same time has been encouraging the production of Wisconsin Art. The Wisconsin Painters and Sculptors and Wisconsin Society of Applied Arts held as usual their annual exhibitions of one month each in the galleries. A rotary exhibition of fifty paintings by artists of Wisconsin has been sent over the State with the cooperation of the Women's clubs and has been used to replace the mediocre art displays heretofore seen at five County Fairs. The Institute has assisted in organizing the Committee of Wisconsin for the Department of National Pictorial Publicity, a department of the United States Government, and 42 artists have contributed special service to the War Department through this channel.

It has been proposed to erect a Temple of the Arts in Milwaukee as a Memorial to the Milwaukeeans who gave their lives in the war, and as a symbol of the World's Peace. The plan, which has emanated from various sources, is for a monumental building to become the home of the Milwaukee Art Institute and the musical clubs of the city, and to contain spacious picture galleries, an art library, a memorial room for the archives of the war, a large music-hall seating some three thousand, a small concert hall, and a little theatre, with possibly assembly rooms for civic organizations, club rooms for soldiers and sailors, and studios and work rooms for the various arts.

#### NATIONAL ASSOCIATION TO PROMOTE BETTER HOME FURNISHING

Announcement is made that the Decorative Arts and Industries Association has formed a National Association to encourage higher standards in home furnishing and that Dr. James Parton Haney, director of Art in the high schools of New York City, has been elected President; William Laurel Harris of the same city, the well known mural painter and writer, Secretary.

A general convention of the Art Indus-

tries is to be held under the auspices of the Association in New York City early this year.

On the Executive Committee are a number of well known business men in the art trades and industries, as well as representatives of art associations, women's clubs, etc.

The constructive object of the society is to promote closer relations between manufacturers, jobbers and retailers of home furnishings throughout the country by means of printed publicity, traveling exhibitions, lectures, etc., giving general information on furnishing a home. Through the association it is planned, according to the circular of announcement to show an exhibition of good home furnishing in museums in New York, Boston, Chicago, Cleveland, Buffalo, Cincinnati, St. Louis, Detroit and other cities. But why in the museums? Why not in some of the large business establishments where in the heart of the shopping district they would reach the purchasing public?

In reference to the necessity for such public instruction Dr. Haney, President of the Society has said: "The magnitude and importance of the commercial interests touched by the members of the Association of Decorative Arts and Industries can be grasped when it is realized that in 1914 the value of the manufactured articles of the American industries catering to home furnishing was \$1,500,000,000. Now that the war is over, furnishing industries of all kinds will develop immensely, so that even the huge total of 1914 will soon be passed by the home furnishing trades of the country as a whole. A directing influence is needed in this expansive movement, and the National Association will render an important service in helping to raise higher standards of taste on the part of both producer and consumer."

The Handicraft Club of Baltimore, which last year suspended activities, has lately opened a Club Room at 11 East Pleasant Street where it will hereafter maintain a permanent exhibition of the work of local craftsmen as well as set forth temporary exhibits of the work of craftsmen from out-of-town. The book-binding members have assumed the charge of the club room.

## ITEMS

The Eastern Arts Association, of which Mr. Augustus F. Rose is President, is to hold its Annual Meeting in New York City on April 17th, 18th and 19th. An attractive program for progressive supervisors and teachers is promised. Problems arising in the different arts as a result of the war, will furnish one of the topics. There will be group meetings at which the following special subjects will be discussed: The manual arts, household arts, industrial training and school gardens. Ernest W. Watson of Pratt Institute, Brooklyn, is chairman of the local committee.

The Annual Exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts was held in the Galleries of the Art Alliance, Rittenhouse Square, Philadelphia this year, opening on March 6th with a private view and continuing through the 20th.

Under the auspices of the Water Color Committee of the Art Alliance of Philadelphia an exhibition of miniatures by the Pennsylvania Society of Miniature Painters, has been arranged. This exhibition opened on March 24th and continues to April 6th in the Alliance Galleries.

The School of Applied Design of the Carnegie Institute of Technology, Pittsburgh, Pa., has recently appointed Mr. Frank A. Bicknell of New York as visiting professor of Painting and Decoration. In conjunction with Mr. Henry Hubbell, head of the Department of Painting and Decoration, Mr. Bicknell will carry on that work which was so excellently done by Mr. C. W. Hawthorne in 1917. Mr. Bicknell is well known as a landscape painter and is represented in the National Gallery, Washington, and in the Lotos and National Arts Clubs' permanent collections as well as elsewhere.

At a recent meeting of the Board of Managers of the Fellowship of the Pennsylvania Academy of the Fine Arts held at the Academy of Fine Arts, Philadelphia, interesting reports were made by officers and chairmen of the various committees and approved. George Walter Dawson suggested and it was approved that a letter





THE WIND FLURRY

C. C. CURRAN

be sent to the Federation of Arts backing it, in its work. Mr. Dawson also suggested that the Advisory Council of Art in each state in the Union write letters advising the Federation as to conditions, etc.

The National Association of Women Painters and Sculptors held its Twenty-eighth Annual Exhibition in the Fine Arts Galleries, West 57th Street, New York, from February 16th to March 3d. The National Arts Club Prize of \$100 went to Anna S. Fisher. Among others represented were Cecilia Beaux, Alice Wentworth Ball, Ellen Emmet Rand, Jean Mottet Gallup, Martha Walter, Helen M. Turner, Jane Peterson, Mary Foot, Dixie Selden, Louise Brumback, Lydia Field Emmet, Felicie Waldo Howell. The Association made an excellent showing.

A loan exhibition of paintings by Gustave Courbet, in commemoration of the one hundredth anniversary of his birth, will be held in the Metropolitan Museum, New York, beginning April 7th and lasting for six weeks.

The Theodore Roosevelt Memorial Scholarship has been presented to the New York School of Applied Design for Women by Mrs. Allen Boyd Forbes. This scholarship provides instruction each year for a student in any of the classes in practical designing which are taught in the School—textiles, wall-papers, posters, interior decoration, illustration and fashion sketching.

The Montclair Art Association of Montclair, N. J., has recently purchased for its permanent collection a large painting by Thomas R. Manley, of Montclair, entitled "Salt Meadows." The purchase of this picture was made possible by the provision of the Samuel Wilde Fund, the interest of which is applicable to such acquisitions.

It is gratifying to know that the "honorable discharge" emblem, a lapel button, to be issued by the War Department to all honorably discharged enlisted men who served in the war, is the work of one of our most distinguished sculptors, Adolph A. Weinman, and has received the approval of the National Commission of Fine Arts.



FIESTA DAY

FIRST ALTMAN PRIZE N. A. D.

VICTOR HIGGINS

## FEDERATION ACTIVITIES

### EXHIBITIONS

During the present season the Federation has had over 100 requests for exhibitions from about forty-five different places, and further inquiries and applications are being received daily. There have been twenty-eight exhibitions in circulation, including two oil collections, one of water colors (the new 1919 Rotary to start out in March), the Official Drawings by artists of the United States Army, Mr. Blashfield's "Carry On," French posters lent by Mrs. Francis Rogers, posters lent by Mrs. Fiske Warren, Helen Hyde Prints, Industrial Art Exhibition, three sets of Lucien Jonas lithographs, four sets of Pennell lithographs, original drawings by Violet Oakley, copies of old masters by the late Carroll Beckwith, two sets of Raemaekers' cartoons (one divided into four small sets for use in camps) two collections of school art work,

Detroit prints, war savings stamp posters and wood block prints.

Seven of these exhibitions have been scheduled for Nashville; six for Indianapolis, five for Memphis and New Bedford, four for Waco and Williamsport and many of the other places have requested at least two or three.

The major portion of the Allied War Salon held in New York in December was sent to Pittsburgh under the auspices of the Federation, and several of the units of the Salon, including the collection of 196 war drawings by official artists, have been taken over for circuits. Mr. Pedro J. Lemos of Stanford University is acting as the Federation's representative on the Pacific Coast and is arranging the circuits for the chapters and other organizations in the western states. Three exhibitions have been sent to Stanford University, School Art Work, Jonas lithographs, and

Pennell lithographs, and arrangements are being made to show these in Los Angeles, Pasadena, Oakland, Sacramento, Carmel, Seattle and Portland.

### LECTURES

The Federation has at present twenty-two lectures in circulation all of which are almost constantly in demand. Two new lectures on French painting and French architecture have been particularly popular.

A new feature of the work has been supplying duplicate sets of our slides to two western colleges, for use in the art departments. One ordered sets of Civic Art and of American sculpture slides, the other a selection of one hundred slides from the lectures on American painting, American sculpture, Civic Art, George Inness and British painting.

The National War Work Council of the Y. M. C. A. has given orders for lectures and slides to be sent to China, Vladivostok and Constantinople. The Director of Fine Arts of the Army Overseas Educational Commission requested two sets of each of the five lectures specially prepared for the Y. M. C. A. In all 1,330 slides have been ordered, fourteen sets of the Civic Art lecture and six sets of the other lectures, American painting, American sculpture, French painting and French architecture.

### AN EXHIBITION AT FORT WORTH, TEXAS

Fort Worth, Texas, was the first place to which the American Federation of Arts sent a traveling exhibition. In fact it was on the request of Mrs. Charles Scheuber, Librarian of the Carnegie Public Library and now also director of the Fort Worth Art Association that this work of the Federation, which has proved so important and serviceable, was initiated.

With reference to the Tenth Exhibition of oil paintings which the Federation has sent to Fort Worth and shown in the Carnegie Library Gallery this winter Mrs. Scheuber writes as follows:

"The exhibition was a great success. There was more interest in it than we have had for several seasons. Four thousand four hundred and seventy-seven persons visited the exhibition. The Art Association,

as usual, offered two prizes to the pupils of the primary, grammar and secondary schools for the best estimates of a single picture in the exhibition. Thirty-five estimates were received. Children's Day on which twenty children of the primary and grammar grades undertook to tell in three minutes why they preferred a certain picture, was largely attended, and stimulated a great deal of interest in the pictures among the children."

### THE VIOLET OAKLEY EXHIBITION

The following interesting paragraph with reference to the exhibition of drawings, paintings, and sketches for mural decorations by Violet Oakley, which the American Federation of Arts is at present circulating appeared in a recent issue of a Milwaukee newspaper.—*The Sentinel*.

"The complete Violet Oakley exhibition of original drawings and studies for mural decoration has been arranged for a full month's installation. This is one of the important exhibitions of the season. It has just been released by the Madison Art Association, having previously been shown by the Corcoran Gallery in Washington. Frank Riley, the Madison architect, pronounced it 'the most corking show Madison has ever had.' While Milwaukee may not be as muralistically incined as her more academic sister, it should surely rise to the opportunity of seeing, in the making, one of the most distinguished of all American mural painters. Both from an historical as well as an artistic point of view the exhibits are remarkable."

This exhibition is now being shown in Providence, R. I.

In the March number of *Scribner's Magazine* is reproduced a group of war drawings by the official artists, U. S. A. Captains Wallace Morgan, George Harding, Harry E. Townsend, W. J. Aylward, Ernest Peixotto, W. J. Duncan and J. André Smith, included in the exhibition which the American Federation of Arts is now circulating. This exhibition has been shown in the Corcoran Gallery of Art, Washington, D. C., the Allied War Salon, New York; the Carnegie Institute, Pittsburgh; the Art Association, Dayton, Ohio; and in the Arnot Art Gallery, Elmira, N. Y.

## CORRESPONDENCE

AN INTERESTING LETTER  
FROM NEW ZEALAND

To the Secretary,

THE AMERICAN FEDERATION OF ARTS:

Since last year I have had your kind letter of July 31st, and the two specimen copies of THE AMERICAN MAGAZINE OF ART, before me and thank you very much for sending me these and also the various leaflets announcing the activities of the Federation of Arts. These have been very helpful in many ways, particularly in my work as secretary of the New Zealand Academy of Fine Arts, the duties of which I took over on the first of January this year.

I now take the opportunity of sending you two Money Orders of 10/ each, (4S) and shall esteem it a favor if you will enroll me as a member from the first of January, 1918, and post me copies of the MAGAZINE from that date.

I enclose a copy of the catalogue of our last annual exhibition which will give some idea of what we are doing in but a very small way in this part of the world. The folder enclosed helped largely increase the number of subscribing members and our sales went up to £680-0-0 as against £280-0-0 in 1917. No doubt the feeling of victory which was stirring the minds of our people, and which, by the great help of your country has been achieved, set free the impulses that opened the purses of patrons. Much remains to be done here, however, before the attitude of the public to art can be felt to be satisfactory, and the knowledge that will be got from the AMERICAN MAGAZINE OF ART of the work of the Federation of Arts will reach an appreciative circle. Any leaflets you can send will also be much appreciated.

Early in next year I hope to see the first of our Academy's Bulletins issued. It is hoped to have in this the addresses delivered during the course of the Exhibition, as well as illustrations of some of the most notable pictures in what is known as our Dominion National Collection.

With very good wishes for the New Year, I am

Yours faithfully,

J. M. McDONALD,

Assistant Director,

Dominion Museum,

Wellington, New Zealand.

The catalogue of the exhibition to which Mr. McDonald refers lists over four hundred exhibits including oil and water color paintings, drawings, etchings, lithographs, miniatures, silhouettes, architectural designs and craft work such as pottery, jewelry, metal work, etc., by artists in New Zealand, and New South Wales, as well as a few notable loans comprising works by distinguished deceased artists, for

example a splendid portrait of Colin Cameron by Sir Henry Raeburn, a Venetian water color by Turner, and an oil and two water colors by Van der Velden, lent by New Zealand collectors. The exhibition was opened by His Honor the Chief Justice, Sir Robert Stout, K.C.M.G. The New Zealand Academy of Fine Arts, according to a little circular issued and enclosed with the catalogue, had last autumn 968 names on its register subscribing members as well as about ninety professional artist members.

## MUSIC IN THE MUSEUMS

The Editor,

THE AMERICAN MAGAZINE OF ART:

In a recent number of your magazine there is an article by Mr. Francis Rogers on "Music in the Art Museums," in which he refers to concerts given regularly in the museums of several specified cities. For some reason he omitted to make any inquiry about Philadelphia. I am one of a committee in charge of free Sunday afternoon concerts given in the lobby of the Academy of Fine Arts in this city. The programs differ in character each week. At one time there will be a string quartet, at another, vocal and instrumental soloists, at still another, a chorus of male voices or church choir singers. We are giving our second season of about fifteen concerts this year with great artistic and popular success. The audiences average several thousand people. At our last concert the crowd was so great that accurate record could not be kept. It was said to number between 6,000 and 8,000 persons. Many soldiers and sailors attend. As this city is a benighted spot on Sundays, so far as all possibility of amusement is concerned, these concerts are a tremendous boon to the public. We are under the slavery of antiquated blue laws, sustained by fanatical sabbaterians, that forbid all paid for pleasures and our concerts are a veritable oasis in a desert of dullness and dreariness.

Yours very truly,

JOHN H. INGHAM,  
Philadelphia, Pa.

## WAR PICTURES

To the Editor,

THE AMERICAN MAGAZINE OF ART:

I am engaged upon a work dealing with art and the Great War and would be grateful to the directors of any of our museums which have formed collections of paintings, prints, etc., with subjects connected with the war for communicating with me. I should also like to hear from owners of any notable private collections of such material.

A. E. GALLATIN,  
125 East 69th Street  
New York City

THE AMERICAN FEDERATION OF ARTS. Tenth Annual Convention,

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# TENTH ANNUAL CONVENTION

## THE AMERICAN FEDERATION OF ARTS

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The Tenth Annual Convention of the American Federation of Arts will be held in New York City, at the Metropolitan Museum of Art, on May 15th, 16th and 17th, 1919.

A reception in the Morgan Memorial Hall at the Metropolitan Museum on the *evening* of the 14th will open the Convention. Invitations to this reception will be issued by the Trustees of the Museum to the delegates and to a limited number of others. Cards of admission will be required at the door. This reception will be given in honor of the delegates and with the purpose of bringing them together and in contact with those in New York whom they would most desire to meet—persons like themselves interested in art and that for which art stands. The delegates will be formally received and there will be music; besides which the galleries in the Morgan Wing will be open for inspection.

The sessions of the Convention will all be held in the Museum lecture hall. The first session will open promptly at 10 o'clock on the morning of the 15th. On that day both morning and afternoon sessions will be devoted to the subject of WAR MEMORIALS—a subject of peculiar interest and importance at this time. There will be distinguished speakers and opportunity for open discussion. The morning session on the 16th will be devoted to the work of THE AMERICAN FEDERATION OF ARTS, which to meet the after-war needs is purposing to broaden the scope of its activities. The topics which will be discussed are Traveling Exhibitions, Lectures and Lecturers, Publications and Publicity, the formation of Chapters. The problems confronting the Federation today are practically the same as those confronting its several chapters and it is hoped that the delegates will come prepared to discuss them freely. On the afternoon of the 16th the main topic will be ART AND LABOR and the papers to be presented will endeavor to show how the two can be brought into closer relationship. The Poster and its Possibilities will be one of the sub-topics. There will be but one session on the third day and that will be in the morning. The main topic chosen for this is ART AND THE NATION with such sub-topics as a National Gallery of Art, Cooperation with the National Educational Bodies, etc., etc.

Luncheon will be served each day in the Museum's attractive lunch room and lunch tickets will be sold as usual in advance at the registration desk adjacent to the lecture hall. Delegates will be free to make their own engagements for dinners and it is hoped that special groups engaged in the same kinds of work may be got together at such times. The Hotel McAlpin is recommended as residential head-quarters, but some may find the new Hotel Commodore which offers equally good rates, more convenient.

In the way of entertainment, besides the opening reception, the delegates are already offered the great privilege of visiting the homes and inspecting the private art collections of Senator William A. Clark, Mr. Henry Frick and Mrs. H. O. Havemeyer, and the Library of Mr. J. Pierpont Morgan. An evening at one of the theatres is suggested; quite a number of the artists' studios will be open to the delegates—there will be much to see and to do.

At a meeting of the Board of Directors of the American Federation of Arts last December, Hon. Elihu Root expressed the conviction that the Federation, as the national art association of this country, should be able at this time of reconstruction to render large service in bringing art and the satisfaction which comes from its knowledge and appreciation into the lives of the people. This is the Federation's desire.

It is hoped that the coming Convention will be the largest in attendance and the best in accomplishment yet held. Be sure your Chapter is represented. We want you with us. Come yourself. Tell others about it. All who are interested will be welcome at the sessions.

LEILA MECHLIN,  
*Secretary.*

# THE AMERICAN MAGAZINE OF ART

MAY, 1919

## TABLE OF CONTENTS

### WAR MEMORIAL NUMBER with fifty illustrations

MEMORIALS OF THE GREAT WAR.....	By CHARLES MOORE	233
THE PERMANENT MEMORIAL.....	By ARNOLD W. BRUNNER	248
WAR'S TEACHINGS.....	By R. CLIPSTON STURGIS	251
TYPICAL MEMORIALS—I.....	By FREDERICK W. MACMONNIES	252
TYPICAL MEMORIALS—II.....	By PAUL W. BARTLETT	255
TYPICAL MEMORIALS—III.....	By HERMON A. MACNEIL	255
ESSENTIALS IN MEMORIAL ART...By	HOMER SAINT-GAUDENS	258
SIX GOOD MEMORIALS.....	By HENRY BACON	260
THE MEMORIAL TABLET.....	By ADELINE ADAMS	262
FINE MONUMENTS—I.....	By EDMUND C. TARBELL	268
FINE MONUMENTS—II.....	By FRANK JEWETT MATHER, JR.	268
HOW A MEMORIAL WAS PLANNED..	By SYLVESTER BAXTER	269
THE SPIRIT OF WAR MEMORIALS.....	By CECILIA BEAUX	270
MEMORIALS IN PAINTING.....	By VIOLET OAKLEY	273
APPROPRIATENESS IN MEMORIALS,		
	By MRS. SCHUYLER VANRENSSELAER	274

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THE  
AMERICAN MAGAZINE OF ART  
VOLUME X MAY, 1919 NUMBER 7



THE MCKINLEY MEMORIAL AT NILES, OHIO

McKIM, MEAD & WHITE, ARCHITECTS

## MEMORIALS OF THE GREAT WAR

BY CHARLES MOORE

Chairman American Federation of Arts General Committee on War Memorials.  
Chairman National Commission of Fine Arts.

THE Federation of Arts is endeavoring to mitigate the plague of war memorials now sweeping over this land—a plague worse than the Egyptian plagues of old in that the memorials will be perpetual. One is mindful of what has happened during the half century and more which has elapsed since the Civil War—of the rough-hewn granite soldier keeping his lonely watch over the otherwise peaceful village commons of New England; of the flamboyant stone piles around which the increasing traffic of Middle Western cities surges in constantly rising waves; of the brave attempts of untrained Southern sculptors to commemorate a cause well lost and now fast becoming only a cherished memory; of the cavalcade of bronze horsemen trampling the broad avenues of the city of

Washington. Must we suffer not only war but also the commemoration of war? Is there any blood that we may sprinkle on the lintels of our cities, to the end that the angel of devastation may pass by those which shall obey the laws of good taste?

There is not much which a survey of the field of recent memorial art, either at home or abroad, promises in the way of betterment; and yet we should be quite un-American if we did not strive for the impossible. We must recall for our encouragement what Henry Watterson said of Theodore Roosevelt—"From the first he essayed the impossible, and, oddly enough, often got away with it."

If we are to accomplish results, we must look facts in the face. In the first place, wealth has increased very fast—much faster

than taste. The successful man is the one who has accumulated money or power; and with money and power have come arrogance and impatience of authority other than the authority of money and power. That there are other standards never occurs to these "successful" men. The discouraging—very often the hopeless—consideration is, that men and women with no training, no standards, assume to pass upon the work of artists, calling this good and that bad, according to their own whims. Usually these people control, not because they have taste, but because they have money or political power.

Not every one calling himself an artist is one; often what parades as art is only an exhibit of bad taste. Yet engineers, who would scoff at a layman who should try to advise them on mechanical matters, have no hesitation in passing on questions of design and taste, with which subjects their whole training unfortunately unfits them to deal. Men temporarily in power, inflict upon their subordinates medals and other insignia which violate every law of medallic art, which are cheap in design, cheap in structure, and in all ways unworthy a nation which vaunteth its wealth and power. Committees, turning their backs on recognized and established merit, are ever discovering some genius who is also inexpensive, with the result that their sins are visited upon their children, even unto the third and fourth generation.

Public art is the reflex and the index of public taste. If we have bad art, it is because we have bad taste. Certainly it is not because we do not spend enough money to get good things. No other people spend so much on "art" as we spend. The trouble is that we get thistles for grapes and stones for bread. People who have the decision insist that thistles are grapes and stones bread, and there is no public sentiment to decree otherwise. Such is the situation that confronts the country in the matter of its war memorials. Therefore, the word "mitigate" is used advisedly.

The Federation of Arts is endeavoring to lead the public to consider the artist in his true relation to the public; as the expounder of our ideals, the one who makes visible our feelings of honor and patriotism, the leader who stirs us to still nobler deeds, the

creator of the beauty that gives joy to life. Equally with the poet and the musician he appeals to the very highest in our human nature. But of his own volition one reads the poem or listens to the music. The work of the artist must perforce be seen of all men. Therefore the public has the right to demand that he who challenges their attention shall be a true artist, a creator of beauty, and not merely the manufacturer of a product or a crude and unskilled workman.

The Federation of Arts has no set forms of memorials which it seeks to impose upon the public. The artist may devise many ways in which to express the memorial spirit. The form which at first may seem most expressive may be worked out in such a manner as to lose all grace and charm. Conversely, the simplest form—a wayside fountain, a tablet, a village flagpole or common—may prove a very shrine of patriotism. Truly the letter killeth, but the spirit maketh alive. This is what Saint-Gaudens meant when he reiterated the motto of his life: "It is not what you do; it is the way you do it that counts." Rembrandt's art consists in the glorification of common things.

It may well be doubted whether the time has come to express the ideas and ideals of the Great War. It will require some years of consideration before we can make proper estimates—before the real artist can find his symbols. The definitive history of the war will not be written by any of the industrious temporary majors now working diligently in the Departments at Washington; and I am certain that the great expression of national feeling will not be wrought for many a long year to come. What we may do today will be only temporary and tentative.

Consider if you will the satisfactory war memorials in this country. The Lincoln and Grant memorials are not yet completed. The Sherman and the Farragut statues in New York and the Shaw Memorial in Boston were executed by a sculptor who drew his inspiration from seeing the troops marching by the window where he was working as an apprentice. The Washington Arch was erected to celebrate a centennial; and the Washington Monument was completed after the Civil War.



THE FARRAGUT STATUE

AUGUSTUS SAINT-GAUDENS, SCULPTOR; STANFORD WHITE, ARCHITECT

A fine work beginning to suffer from congested surroundings

It may be argued justly that art has been backward in America; that only within recent years have there been competent sculptors in this country; that the whole world has been speeded up, art included. All this is true. We may not have to wait for competent artists as long as the country waited in the past. My contention is that the men and events worthy of commemoration will not suffer for waiting; they will not fail of recognition in due time. But the inspiration which creates great art is like the wind that bloweth where it listeth; we hear the sound thereof, but cannot tell whence it cometh nor whither it goeth. So with every artist that is born of the spirit; and unless he is so born the world soon tires of his work.

There is, however, one class of memorials which are clearly called for. In all this broad land there is no community so remote from the centers of trade, no village so small that it has not sent some of its sons and daughters into the Great War. Any casualty list would tax the stoutest gazetteer

yet published to give location to all the towns mentioned. These soldiers and doctors and nurses were friends and neighbors—the Calebs and Rachels of the village. Often it has happened that some ne'er-do-well has found in war his brief opportunity to live a hero's life and find sweetness in dying for his country. The commemoration of village sacrifice, of intense feeling for right and justice, is a natural and laudable desire. Starting with the intimacies of the small town, one goes on to the larger cities, where the names of individuals count for little or nothing, unless, indeed, some leader in peace, like Mayor Mitchel or Congressman Gardner, becomes the vicarious sacrifice for the community. Somewhere, and in some manner, the name of every man and every woman who had an active part in war work should find due and fitting record in the community; the suffering and death of such as made the supreme sacrifice should be commemorated. Any method of commemoration will be fitting that in simple.

straightforward manner, expresses the feelings of honor and gratitude which stir the community; but there should be real feeling and true expression. Ostentatious and lavish display are vulgar in public as in private life; and vulgarity is the unpardonable sin in the expression of human feelings.

In so far as numbers go, doubtless the favorite memorial will be the tablet in one of its various forms. In the seventeenth century the memorial tablet was developed by Nicholas Stone and his successors from a local and private memorial into one of metropolitan and even national character. Indeed, Westminster Abbey is so filled with a heterogeneous collection of such memorials that a movement is on foot to build an annex for those which may be considered war memorials.

A certain firm of American bronze-tablet makers, after a careful estimate of the situation, has figured that no less than eight million dollars will be spent in this country on memorial tablets, in honor of our soldier-dead. This firm has gone into the market with the idea of getting the largest possible share of the eight millions. They applied to some of the leading sculptors to prepare designs for tablets that could be reproduced indefinitely—only the inscription being changed. So far as I know, the offer to the sculptors has been declined. To an artist the idea of indefinite reproduction of a single design, irrespective of location, lighting or the expression of individual character, is distasteful, not to say repulsive. Nor would any artist tolerate a mechanical inscription; for the decorative possibilities of inscriptions are coming to be recognized among American artists, even though few artists have penetrated the secrets of the Roman inscriptions.

The ideal memorial tablet, then, will be designed especially for its intended location; it will have a distinctive character; the inscription, both by arrangement and by the form and handling of the letters, will show a feeling the opposite of that imparted by the mechanical reproduction of set forms of letters, like the page of a printed book. If all urns were storied and all busts animated, mural decorations would be as admirable as they are inex-

pensive; but the comparative cheapness of this form of commemoration is a constant temptation to exuberance and bad taste.

For a town or city, an eminently fitting memorial is a flagstaff. I shall not dwell upon the new significance the American flag has acquired for all that great brood of alien people from whom the war, as by a surgical operation, has removed the hyphen; nor upon its effect on breaking down the last of our sectional barriers. On the artistic side, the flagstaff, with its finely wrought base, its setting either in landscape or in connection with buildings or statuary, offers wide opportunity for architect and sculptor. The two flagstaffs in front of the New York Public Library, the three in front of the Union Station in Washington, are comparable to those artistic creations, from which float the sumptuous folds of the silken flags of Venice, that betoken at once the patriotism and the opulence of the Queen of the Adriatic.

The memorial bridge has offered opportunities for Roman and Parisian and many another artist to exercise his talents; and so it may be with us, provided only the location and uses shall befit a memorial structure and the bridge itself be beautiful.

Fountains when well designed, are always acceptable; and the experience of Rome and Paris proves that they are enduring beyond almost any other form of memorial. In those cities where the heat of summer is long continued and intense, the fountain becomes not merely a delight, but almost a necessity. Unfortunately, however, so rapid is the growth of most cities that the water supply lags far behind the demand; and, as a result, the fountain is the first place where water economy is practiced. In Washington the heat of summer is aggravated by the sight of dry fountains. But fountains can be adapted to the supply of water. If possible, they should gush; but they may merely tinkle and still be good, as witness the delightful little fountain that for centuries has been a delight under the ilex trees in front of the Villa Medici in Rome.

The village green exists in almost every small town, or may easily be created. Usually this common is ill-kept and without symmetry of form. It might readily



THE SHERMAN STATUE, CENTRAL PARK, NEW YORK CITY

AUGUSTUS SAINT-GAUDENS, SCULPTOR

A work which has taken rank among the few great equestrian statues

be laid out for playground and park purposes, and so improved and maintained. A fountain with a seat carrying an inscription, or a tablet well designed, would form a center of memorial interest.

Memorial gateways to parks or other public places afford a fitting and expressive method of commemoration. Here, too, the architect and sculptor may find full play for their fancy.

Stained glass windows offer a field commonly resorted to, and with varying success. The subject is one requiring special study and consideration, and should not be taken up without competent advice. There is in Memorial Hall at Harvard a series of windows usually quite simple in design, rich in color and in a high sense commemorative.

Portrait statues of individuals are some-

times successful; and with committees they are the favorite form of commemoration. Mr. Fraser maintains that the overseas cap lends itself to sculpture; and I am sure that any sculptor with vision would welcome the opportunity to place a flying man in all his harness on the bold promontory devoted to the aviators in the new national park at Mount Desert. The very impedimenta of the modern soldier can be made vital and compelling.

Mr. Cass Gilbert has pointed out that:

"The most impressive monument is one which appeals to the imagination alone, which rests not upon its material use, but upon its idealism. From such a monument flows the impulse for great and heroic action, for devotion to duty and for love of country. The Arch of Triumph in Paris, the Washington Monument and the Lincoln



**THE LINCOLN MEMORIAL AT WASHINGTON**

**HENRY BACON, ARCHITECT**

The terminal of the composition beginning with the Capitol and having the Washington Monument for its center



**THE VICTORIA MEMORIAL, LONDON**

**SIR THOMAS BROOK, R. A., SCULPTOR**

**SIR ASTON WEBB, R. A., ARCHITECT**

Approached by a fine avenue and placed in a well studied landscape setting



ARC DE TRIOMPHE DE L'ÉTOILE, PARIS

Begun in 1806 to commemorate the achievements of Napoleon's armies. The mighty arch has a stellar setting terminating the great Paris civic composition

Memorial are examples of such monuments. They are devoid of practical utility, but they minister to a much higher use; they compel contemplation of the great men and ideals which they commemorate; they elevate the thoughts of all beholders; they arouse and make effective the finest impulses of humanity. They are the visible symbols of the aspirations of the race. The spirit may be the same whether the monument is large or small; a little roadside shrine or cross, a village fountain or a memorial tablet, speaks the same message as the majestic arch or shaft or temple, and both messages will be pure and fine and perhaps equally far-reaching, if the form of that message is appealing and beautiful."

The sum and substance of the war

memorials matter seems to be that communities may express their ideals in any one of many ways, provided always that in whatever they do the memorial spirit prevails. The memorial spirit originates only in the mind of the artist. He is and must be the leader. No layman is fitted for leadership—if he were, he would not be a layman, but an artist. We shall have more indifferent memorials than great ones, because few artists rise into the realms of genius. But there is no reason to despair. If we can put an effectual ban on the stock soldier, the stock tablet, the stock anything, we shall take a long step forward. We can accomplish this result only by impressing on communities that each memorial shall be a separate, distinct creation of an artist.



ONE OF THE WHITE HOUSE FOUNTAINS  
Simply a basin and jets of water.

The simple, direct, conscientious work of a trained mind and hand is always welcome, is always enduring. The great poets did not write all the poems that have found abiding places in the human heart.

In the multitude of memorials some will rise to the heights and become national in their appeal. More than this, since America is the great idealist of the peace which we

believe is destined to make future wars impossible, may we not look forward to the day when this great outburst of world-compelling idealism shall find visible expression in some work of art that the whole world shall acclaim? Such is the star to which the American artist should hitch his wagon. Such is the service to which the Federation has set itself.



MEMORIAL GATES AT PRINCETON UNIVERSITY

McKIM, MEAD & WHITE, ARCHITECTS





MEMORIAL TO THE REPUBLIC. PARIS. BY JULES DALON

"Modern in feeling, suave in outline, graceful in composition—and imbued with French vigor." The landscape and architectural setting are finely studied



FOUNTAIN OF THE GREAT LAKES, IN GRANT PARK, CHICAGO. LORADO TAFT, SCULPTOR  
A fine conception well handled; the group suffers from its setting



**MONUMENT AT NANTES, FRANCE, TO THE WAR OF 1870-1**

**CORROYER. ARCHITECT; BAREAU, SCULPTOR**



**FOUNTAIN OF THE OBSERVATORY, PARIS, BY CARPEAUX  
WITH MARINE HORSES BY FRÉMIET**  
**Looking toward the Luxembourg. A beautiful fountain with fine setting**



**BRIDGE AT PISA. ITALY**  
An example of impressive serenity



**BRIDGE AND CASTLE OF ST. ANGELO, ROME**  
An example of a public utility embellished



### THE ALEXANDER III BRIDGE, PARIS

A typical French example of utility combined with a memorial quality, expressed in terms of gaiety and grace

PHOTOGRAPH COPYRIGHT. BY UNDERWOOD & UNDERWOOD



**MEETING BETWEEN PONTIAC AND ROBERT ROGERS IN 1760. PAINTED BY G. Y. TURNER**  
In the Court House, Cleveland, Ohio



**"VERS LA GLOIRE"**

In the apse of the Pantheon, Paris; magnificent in composition

BY DETAILLE



**ST. GENEVIÈVE WATCHING OVER PARIS**

A mural painting by Puvis de Chavannes, in the Pantheon, Paris



MONUMENT TO VICTOR EMMANUEL II. ROME

SAGCONI, ARCHITECT

The most sumptuous of modern war memorials

## THE PERMANENT MEMORIAL

BY ARNOLD W. BRUNNER

Chairman New York Regional Committee, The American Federation of Arts  
General Committee on War Memorials

**T**HERE is a marked undercurrent of unrest in our cities, a strong general feeling that all sorts of improvements are needed and needed at once. Long deferred works, civic-rearrangements and reconstruction movements, "after-the-war plans for better communities" as they are called, must no longer be delayed. In order to hasten these activities, which in themselves are worthy of all praise, we find a tendency to call them all War Memorials, and in this guise appeals are made to our patriotism to aid their execution. Excellent, if they are really War Memorials. But are they?

We all realize that this war was different from all preceding wars, that it developed new methods of fighting, new types of equipment, new organizations of entire communities, and consequently that an

appropriate record of the final triumph must be absolutely different from the accepted monuments of other ages. The battle monuments of Europe which we have long admired for their artistic qualities seem now to have lost their appeal. They offer scant suggestions for our present purposes.

Grandiose triumphal arches, over-pretentious architectural and sculptural compositions typifying the victory of an army and navy are not satisfactory memorials to commemorate a war fought on moral grounds. Even if our best architects with time and thought and study find the inspiration to produce triumphal arches which will indicate the dignity of the great conflict and embody American ideals, our congested cities furnish no opportunity





STATUE OF LIBERTY, NEW YORK HARBOR

BARTHOLDI, SCULPTOR: R. M. HUNT, ARCHITECT

"Masterly in execution; owing its success partly to its site"

for the erection of such monuments. Suitable sites for them must be created because adequate space and an appropriate setting are essential.

To typify the splendid victory of force combined with the success of high ideals and a belief in universal and continuous peace, we naturally look for new forms and new methods of expression. At this time there is evinced but little desire to glorify the individual and to place bronze statues of generals and admirals on granite pedestals;

rather do we seek to express the spirit that moved the community in this greatest of wars.

Accordingly, there appears to be little danger that the machine-made stock soldier, the sort that overran the country after the Civil War, will reappear in large numbers. The danger seems rather to be in the desire to make our memorials too useful and too good financial investments. It is natural for a practical people to prefer memorials which will serve a practical

purpose to those which are merely symbolical, but is this not like giving one's wife a barrel of flour or a ton of coal for a Christmas present? Can these desirable additions to the common household stores be considered a personal gift?

Among the forms suggested there are some that promise a satisfactory combination of the useful and the beautiful, for instance, a great Water Gate for a city on the sea-board, a splendid parkway with monumental entrances, a noble bridge with worthy approaches may serve most useful purposes and at the same time include the artistic expression that we seek, and strike the true memorial note. This expression is of vital importance; the idea of commemoration must be accentuated and the names and memories of those who gave their lives in the conflict preserved forever.

Over-insistence on the practical uses of war memorials make us pause to consider

our swiftly changing civilization and the unexpected and inexplicable movements of American cities. The "Square" of today may be the slum of tomorrow. The community building dedicated to high humanitarian or educational purposes may in time find itself entirely out of touch with its community, its activities obsolete and thus cease to be useful and to command respect. Conditions may so change that it will no longer perpetuate the spirit of the war and transmit our enthusiasm and devotion to posterity.

A true work of art, however, which uses the language of beauty and appeals only to the senses and the higher emotions, will continue to receive admiration and homage and exert its influence for ages.

"All passes, Art alone  
Enduring stays to us;  
The Bust out-lasts the throne  
The Coin, Tiberius."



THE LION OF BELPORT. PARIS

BARTHOLDI. SCULPTOR

Replica in bronze of the lion hewn out of solid rock at Belport



THE WASHINGTON ARCH. NEW YORK CITY

McKIM, MEAD & WHITE, ARCHITECTS

Notable for the noble proportions of its mass, the beauty of its details and the spaciousness of its setting

## WAR'S TEACHINGS

BY R. CLIPSTON STURGIS

Past President American Institute of Architects, Boston, Mass.

**I**F the war has taught us anything, it is the value of ideals. In the face of a tremendous temptation to yield to an overwhelming, irresistible force, Belgium stood and held back the flood long enough to enable France to prepare. England responded at once with no uncertain voice to the appeal to defend her honor, her given word.

We, thank God, at last, but not too late, heard the same call.

The one thing to be remembered by us and by our children's children is the obligation of honor—*Noblesse oblige*. We do

not wish to remember the submarine's dastardly attacks nor the poison gas, nor any other engine of war which was but the means to an end. We wish to remember our ideals.

These can be expressed in painting and sculpture, and, best of all, in architecture, the all embracing art.

If the building has some definite use as well as the expression of our ideals, care should be taken that the use shall not and cannot overshadow the meaning of the memorial.



THE COLLEONI STATUE  
BY VERROCCHIO AND LEOPARDI. AT VENICE  
Perhaps the noblest equestrian statue in the world

## TYPICAL MEMORIALS

### I

BY FREDERICK W. MACMONNIES

**I** AM very glad the American Federation of Arts is taking up the subject of War Memorials; not only to save the country from becoming a chamber of horrors, but also to give an impetus to art and artists here by creating a demand for the right sort of thing and establishing a standard for the future. There are many pitfalls, inher-

ent in this sort of memorial, to be avoided. The pitfall of sentimentality which is interest in the story told and the expression on the faces rather than in any artistic aspect of the work; mere illustrations without form or design, literal rather than imaginative or suggestive—this is apt to lead, in the end, to the angel in the cemetery. Second pit-



THE GATTAMELATA STATUE

BY DONATELLO AT PADUA

One of the great equestrian monuments of the world

fall is monotony in the choice of type of monument, especially prevalent in America, where we have not, as in Europe, in every small village beautiful works from the best epochs to guide our taste and choice. The majority of Americans in small towns have no way of knowing what has been done in the world in all epochs nor how many choices are open to them. At one time here no one seemed able to conceive of a monument in any other form than that of an exedra which was the one type our people had seen and become accustomed to.

Soldiers' monuments almost invariably took the form of soldiers singly, or in a group, very literal in treatment in full equipment, with not a button missing, holding bayonets and flags: so much so, that this type has finally become "standardized" and can be bought very reasonably from any firm of stone cutters: they have not realized what can be done with allegory, with handsome low and high reliefs, decorating appropriate architectural forms like the Vendome column and the Pergamon Altar. Their allegory has been limited to



FLAGPOLES IN FRONT OF ST. MARK'S, VENICE

winged victories; fine in their way, but often used with doubtful appropriateness—an invention of a past epoch which has been used as a pure convention without drawing any fresh inspiration from our own times. There is so much to be done in representing the martial virtues, patriotism, etc., conceived in a modern way, but of the type of Michael Angelo's David, and Donatello's St. George. Though not strictly war memorials they could be used as such with an architectural setting and inscriptions and would be admirable for small towns where limited funds make any large monumental affair impossible. The supplemental inscriptions set forth in most satisfactory and enduring form the names of the persons and the acts to be immortalized so that a little literal wax-work figure badly attempting the same thing is not needed.

I have trespassed on your time to go into this at some length as I feel it is very important and a mere enumeration of five memorials does not quite tell the story. Indeed, in making my choice of the best

five memorials I have endeavored to choose examples of as many different types as possible rather than because of individual excellence, so that a wide choice might be offered of memorials of varying importance, cost, site, etc. Of course many equally fine examples of each type could be named.

To enumerate:

1. Simple allegory—St. George by Donatello; David by Michael Angelo.
2. Portrait statues of military heroes—Rude's Marechal Ney in Paris; the Colleoni equestrian statue in Venice.
3. Commemorative columns—Trajan's Column; Vendome Column; Nelson Trafalgar Column, London. (Columns are little used so far in America, but are especially suitable for small places. They are of a fine municipal character, help the skyline, decorate any public square admirably and they can be small and simple, merely with commemorative inscriptions, or large, elaborately decorated with encircling

bas reliefs, surmounted by a commemorative figure allegorical or a portrait, standing on a base supporting appropriate sculptures like the Trafalgar lions and forming a sort of place of assemblage or forum for speakers.)

4. Triumphal arches—Arc de l'Etoile. Paris; Porte St. Denis, Paris, with Rude's fine relief; and all the fine Roman arches with military trophies.
5. Important architectural monuments richly decorated with sculptures and reliefs and used as places of assemblage and public forums for speakers like the Victor Emmanuel in Rome and the Altar of Pergamon with its heroic war-like reliefs. Out of these five important types one could select the ones nearest our own times as perhaps most helpful—such as, I, the St. George; II, the Marechal Ney; III, Vendome Column; IV, Arc de l'Etoile with Rude's relief; V, Victor Emmanuel monument.

I feel that all monuments should have first of all an existence as architectural structures and be decorated and enhanced or not, as you please, by sculptures and inscriptions.

## II

BY PAUL W. BARTLETT

THE best modern war group is without doubt Rude's group on the Arc de Triomphe de l'Etoile. The best triumphant group "modern" is Dalou's "Triumph of the Republic," Place de la Nation. Mercie's "Gloria Victis" and "Alsace-Lorraine" are also fine. Over here, Saint-Gaudens' "Shaw Memorial" would be easily the best of its kind.

## III

BY HERMON A. MACNEIL

I SHOULD say that the "Shaw" in Boston and the "Sherman" in New York were two of the best war memorials we have in sculpture.

The equestrian of General Washington in Union Square, New York, while an excellent equestrian statue is hardly what might be termed a war memorial. Perhaps the Soldiers and Sailors building in Pittsburgh back of the Schenley Hotel is as important an architectural performance of this kind as I can recall.

The Brooklyn Arch can readily be called a very important war memorial with its two great groups and quadriga but I do not consider that a very successfully proportioned one.

If you consider the Washington obelisk as a war memorial, I should be glad to have that included.

In painting, I can recall nothing in our past that is directly a war memorial. Mr. Blashfield's recent painting for the



BASE OF THE FLAGPOLES, ST. MARK'S, VENICE



**BASE OF FLAGPOLES, PUBLIC LIBRARY, NEW YORK**  
DESIGNED BY THOMAS HASTINGS



**BASE OF FLAGPOLE, AT DULUTH, MINN.**  
DESIGNED BY CASS GILBERT

last Liberty Loan called "Carry On" is a very effective thing and might be added.

I am glad to see that you are going into this work with such great interest. It is the

big thing before the country in the Art sense and the more stirring of the people's mind in this direction the safer the results will probably be.

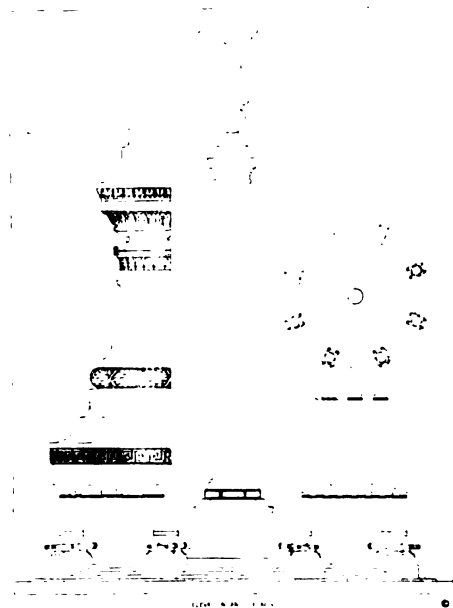


**BAND-STAND AT EXETER, N. H.**

**HENRY BACON, ARCHITECT**

Showing refined treatment of a public utility





**BATTLE MONUMENT. WEST POINT**

**McKIM, MEAD & WHITE. ARCHITECTS**

**"One of the finest monuments of its kind erected in modern times"**



**PIAZZA DEL POPOLO, ROME**

**An elaborate and impressive treatment of a great civic space**



THE MEMORIAL TO GEN. ROBERT G. SHAW, BOSTON

AUGUSTUS SAINT-GAUDENS, SCULPTOR

The architectural and landscape settings combine with the sculpture to produce fine effect

PHOTOGRAPH COPYRIGHT, BY CURTIS & CAMERON

## ESSENTIALS IN MEMORIAL ART

BY HOMER SAINT-GAUDENS, *Captain U. S. A.*

I AM in Florida rather than in our home in Cornish, N. H., and so my father's autobiography is not available. I wished to quote from it extracts showing how much interest he would have taken in such an effort as this proposed by the American Federation of Arts to direct into the most fitting channels the expression by the American people, in monumental form, of their feelings toward those who have served in this war now past.

I would have liked to have shown you how necessary he would have considered such control, how much time and deep interest he displayed in serving on a Commission of like aims and caliber which devoted its energy to the beautifying of our National Capital.

Augustus Saint-Gaudens through his whole life regarded the public erection of any form of bronze or stone memorial as a matter demanding the most sincere study, the strictest limitations. Books could remain on the shelves; pictures could go into the attic; but a work of sculpture once set up remains to inspire all future generations or to distribute its essence of bad taste or vulgarity or crudeness through all time. The creation of the sculptor or architect can be taken away, but so seldom is, that no ounce of caution should be spared in seeing that only the best is put in place.

The best to my father was not the most expensive. Of all the artists he admired Whistler stood among the first, yet when he had the opportunity of erecting a monu-



THE TRASK MEMORIAL FOUNTAIN, SARATOGA, N. Y. DANIEL C. FRENCH. SCULPTOR: HENRY BACON. ARCHITECT  
A work of singular refinement thoroughly related with the surroundings

ment to Whistler he turned for his expression to the simplest of Greek steles, bearing a refinement of delicate lettering. Through my father's life he was constantly reiterating his admiration for the men who fell during the Civil War. Yet when placed on a committee to erect a memorial to them in our small town of Cornish, N. H., he thought most fitting to put in the village green, one of the white quartz boulders found on the neighboring hills, a boulder which would bear a tablet setting forth the names of the men who gave their lives.

His feeling against what he called commercial sculpture was intense; his anger recurrent at the masses of poor sculpture which were disfiguring in their growth such spots of national interest and memory as the Battlefield of Gettysburg, or the National Cemetery in Washington so beautiful in its original conception of the simple rows of stones that marked the graves of the dead soldiers.

The spirit that prompts the gift of

memorial art, like the spirit that inspired the cause to which the memorial is created, is a noble one. To express this spirit of deed and gift needs refinement and sympathy of mind and power of execution, rarely discovered.

The layman feels the emotion created by good art. But he is ignorant of the processes of production. The search for the man skilled in art is as complicated as was that of Diogenes for the man of honesty. Giving commissions outright is a dangerous practice. Competition presents quite as many pitfalls unless well conducted on an adequately studied platform. Therefore to help the giver reach those who can fittingly translate the emotion that prompts the gift is an assistance always needed in art.

You have in your Committee such men as Herbert Adams and Daniel C. French, two of our foremost sculptors who for years have shown unswerving devotion to American art, as a whole, regardless of their own



THE WHISTLER STELE AT WEST POINT  
BY AUGUSTUS SAINT-GAUDENS

work; Edwin H. Blashfield, whose influence on American mural and symbolic painting has been established for years; Cass Gilbert and Henry Bacon, two of our architects who possess strength and refinement of the very highest order; Robert W. de Forest, President of the Metropolitan Museum of New York and Charles W. Eliot, the President emeritus of Harvard University, both of whom have so long and sincerely aided the understanding of Art in this land.

You have asked me to speak for my father and myself. He knew well and personally all of these men. They were esteemed by him as the first of their calling in our country. I know he would have felt that any project placed in their hands would but work for the elevation of our art, that he would have lent to such a project as this whole-hearted support.

Cocoanut Grove, Fla.

## SIX GOOD MEMORIALS

BY HENRY BACON

IN the matter of war memorials, the majority of them in the United States are very poor indeed, and I cannot recall at the present moment six good ones. Most of them consist of a hideous granite column surmounted by a granite soldier. There are, however, good commemorative monuments, such as the

Melvin Memorial, Sleepy Hollow Cemetery, Concord, Mass., by D. C. French.

Sherman Monument, Entrance to Central Park, New York, by Saint-Gaudens.

Farragut Monument, New York, by Saint-Gaudens.

Shaw Memorial, Boston, Mass., by Saint-Gaudens.

Prison Martyrs Monument, Brooklyn, N. Y., by McKim, Mead & White.

Battle Monument, West Point, N. Y., by McKim, Mead & White.

In my opinion one of the best war memorials is that which has ideal sculpture as its principal motive, and this can be combined with utilitarian structures such as for instance, a memorial bridge, a reviewing stand or a public shelter.

I think, however, that the purely ideal and beautiful sculpture with a proper setting of landscape work has the greatest spiritualizing influence.



**THE PRISON SHIP MARTYRS' MONUMENT IN BROOKLYN, N. Y.**

**McKIM, MEAD & WHITE, ARCHITECTS**

*Refined in taste and bold in execution*



**THE VENDÔME COLUMN IN PARIS**

Modeled after Trajan's Column in Rome; erected in 1810; pulled down by the Communists in 1871; re-erected 1875



"PEACE" AND "WAR DISARMED"

In the Louvre Courtyard; a masterpiece of feminine grace and distinction

BY JEAN GOUJON

## THE MEMORIAL TABLET

BY ADELINE ADAMS

*"—me tabula sacer  
votiva paries indicat—"*

**H**ORACE'S light word about the votive tablet on the temple wall comes to us today, heavy laden with a new meaning. Not because we have escaped, but because we have suffered, our votive tablets are now here to indicate us. And what if these tablets should indeed indicate and epitomize ourselves, rather than our dead? What if they should bear witness to the diurnal prose of our lives, instead of to the epic grandeur of their deaths? That would be a pity too, since for the most part our conscious longing is to make these simple memorials speak not of ourselves, but of something outside ourselves; something larger and more beautiful than ourselves, yet not beyond our ken and kinship; something heroic, yet not alien to our dust.

An art lover living in the light of a great university has written to the *AMERICAN MAGAZINE OF ART*, saying that "there is almost nothing in print on memorial wall tablets, and that as a result no end of bad work is now being set in place." Consciously or unconsciously, this writer, by his letter of protest, paid a tribute to the power of print. But is it true that there is almost nothing in print on this subject, now

so important to us? On the contrary, there is a great deal, in large type, on good paper and well illustrated; to be sure, it is chiefly from the earnest pen of the advertiser, telling of memorial tablets that will promptly be cut in stone or cast in U. S. standard bronze.

It is a minor point, but there is no such specific substance as U. S. standard bronze for statuary. The phrase is a phrase of trade, like another. Our Government uses different alloys of bronze for different purposes. At the Philadelphia Mint, 95 per cent of copper, 2 per cent of tin and 3 per cent of zinc are specified for the one-cent piece. A smaller proportion of copper is really necessary for casting in bronze. Good founders use a good bronze. Moreover, the "fine finish on all work" is in a sense no vain assurance. Still further, as will be shown later, shop as well as studio has profited by modern research and invention in the designing of inscriptions.

Of what then do our artists and critics complain, if, as is admitted, "memorial tablets for those who have made the supreme sacrifice" are of good material, and durable; if the lettering is in good style, and

legible; and if "first-class workmanship is guaranteed"? They complain chiefly because too often fitness is absent, and beauty ignored.

And first, as to fitness. A walk on Fifth Avenue will show you thousands of doorways to business buildings, and tens of thousands of bronze signs to tell you what art, craft or trade is followed on each floor. Thus, on the first floor, you will find Williams & Co., Stocks and Bonds; on the second, Wilamowsky, Suits and Skirts; the third, Wilhelmine, Inc., Feminine Facial Reconstruction; and so on, to the very top. We may rightly take pride in the art and craftsmanship of these bronze signs. They are well imagined, well made, well kept. An artist recognizes with pleasure that they are admirably adapted to their purpose. But perhaps for that very reason, he feels that this universal type of bronze tablet, so suitable for utilitarian ends, can hardly be the sole ideal type for honoring our heroic dead. How can it be possible that the same sort of sign is best, not only to point out the roseleaf way to Wilhelmine, Inc., but also (being enlarged somewhat, this way or that, with more letters, to be sure, and with fine finish again guaranteed) to speak, however briefly, our pride and faith in imperishable things? Not that our artist prizes our commercial signs the less, but our memorials more. Business people do well to use those beautiful bronze signs for purposes of business, for thereby they impel us to seek something still more beautiful for our spiritual needs. If the sacrifices of war have often been, very terribly, by wholesale, let not the memorials of those sacrifices be needlessly so. Here, for example, is a memorial bridge. Surely the votive tablet that consecrates it should be something very different from the metal plate sunk in the concrete pavement under our feet, to tell us a firm's name and address.

Yet the true artist, in looking at such things, will not blind his eyes with pedantic rules. He will readily see circumstances in which the inscription to human greatness should be formal and cleancut, even to apparent coldness. In fact, no other treatment seems to him desirable for the austerity of granite. In that stone, over-exuberances of flower, leaf and emblem are



STELE OF EUPHROSYNE

Compare this simple Greek Memorial with the usual American Memorial Tablet

the triumph of the pneumatic tool over poetic fitness. Not without great compulsion from machinery can granite burst into unmitigated bloom. Why violate its reserves and grandeurs? Leave to it at least its heroic simplicity as its best offering

flowingness." Then why, in a memorial tablet which should be a work of art as well as a product of commerce, should we so often doom the bronze to the hard contours which lie in the province of stone, and why apply to a rigid bronze surface letters of



AN ENGLISH WALL TABLET

Beautifully set in a church cloister

to our soldiers. But bronze is different. Far beyond anything that could have been imagined in Cellini's anxious hour of pitching in the family pewter to save the whole molten mass for the Perseus, bronze today is obedient to the founder's will. Even U. S. standard bronze, since the name pleases you, has something of the "Homeric

bronze with countenances as of stone? In the strictly business-like formality of the memorial bronze tablet of today, we are perhaps acquiring a fund of regret for tomorrow.

Perceiving the monotony of the sign-like tablet, yet unable to resist thinking by wholesale, certain of our manufacturers





#### ROMAN TABLETS

In which both inscriptions and ornament are thoroughly studied

have called upon the sculptor to create some sort of medallion or relief which may be reproduced in great numbers, and which by being applied in some way to something, may "introduce a valuable art feature." The sculptor chosen must be one with a knack for the pictorial rather than the sculptural, for his 8-inch plaque must be eloquent of Democracy, Victory, Liberty; air-planes, machine-guns, tanks; scales of dragons, scales of armor, scales of justice; the torch of light, the horn of plenty; commerce, capitols, continents; and the boy in khaki in the midst of these. I do not say that this somewhat lengthy curriculum is beyond the study of one sculptor in one brief 8-inch term. That is debatable. Some sculptors are incredibly gifted in handling an oppression of detail. And certainly all our fresh symbolism of warfare is a godsend to the designer. But even a very beautiful work of representative art cannot be bandied about in hasty multitudinous adaptation, and still keep its pristine fitness of symbolism. In the name of art, the cultivated mind rejects such cheapening of art. However, we may well prefer the results thus obtained to those brought about by some of our new "art

memorial processes," which boldly claim to do away with the sculptor altogether, yet to produce sculpture while you wait. Singular parthenogenesis! Modern invention, rioting thus, would take us far from the antique piety of the tablet on the temple wall.

The question of fitness has a thousand facets. Cost, scale and size concern us. What material best suits the work in hand? Shall we choose wood, stone, marble or terra-cotta, brass, bronze, iron or precious metal? Perhaps a harmonious combination of these, since many of our noblest church memorials are veritable symphonies of painting and sculpture, rendered in many materials. Some of the simpler combinations are appropriate and beautiful, as for instance, letters of green or golden bronze sunk into a tablet of warm Siena marble, placed against a suitable background. The setting is always an important matter. Without turning himself into a pedant or even a purist, the artist begs us to consider from every point of view the place our tablet is to occupy. Is it to be indoors or out, what kind of light will it have, and what architecture, if any, will neighbor it? On this last point, he

will not be obstinately illiberal. He will be doing much if in his work of art, he avoids all suggestion of incongruity, yet secures beauty. Grammar alone, whether Greek or Gothic, cannot produce beauty or strength. Treated by a master, an inscription modeled or carved or painted in style of the Renaissance is not necessarily out of place in a building of some other style.

Manufacturer and artist have reaped the benefit of those studies in the art of lettering initiated here a generation ago by McKim, Mead and White, and ever since continued by many of our architects, sculptors, painters and printers. Accurate drawings of Roman and Renaissance letters were freely lent by the firm just mentioned. It is largely through this firm's influence that the fine craftsmanship of the sculptor and letterer of the Italian Renaissance memorials became widely known here, and that Italian Renaissance lettering is today a favorite model of ours, not merely to adopt, but to adapt. The Greeks, in that swift capture of beauty made in a few breathless centuries, had troubled themselves little to celebrate their aesthetic supremacy by dated inscriptions. The Romans, with a more conscious self-recording instinct, set their massive S. P. Q. R. on their arches and other monuments. But the Italian carvers of the Renaissance seized the austere theme of Latin lettering, and played delightedly upon it, in a way that stirs the imagination of the modern designer. Even the type of printing now called **GOTHIC**, a type with elements of equal thickness throughout, is in construction far more like the Renaissance form than it is like the Gothic, as seen in **Black Letter**, and this is true, even though its uniform thickness of line is contrary to the Italian genius, which prefers more subtlety, more differentiation. The true Gothic form, used in memorial brasses or in stone slabs, has often a great beauty of arabesque, but it lacks the clearness which the modern mind demands in inscriptions. This virtue of clearness is fully attained by the best Italianate forms and a long story may be set forth in them. Here also is a snare. Perhaps our artists, by neglecting other styles, fall into monotony. And perhaps we require our votive

tablets to tell too much, too plainly, in words that mean mere facts; there is no room left in which art may bring to our remembrance those deeper truths which cannot be shaped in parts of speech, but which nevertheless dwell securely, passionately prized by us, in the certainty of our souls.

How differently the everyday Athenian met his mourning! Inscriptions were little to him. Consider for a moment the beauty of the Greek funeral stele, a type familiar to us through that tomb of Hegeso, which Mr. Russell Sturgis "knew by heart," and a copy of which Mr. Saint-Gaudens placed on the chimney-piece in his studio. Sometimes these stelai bear no inscription, not even the fragrance of a name or the fragment of a date. Sometimes the name of the loved one is cut lightly on the architrave, or a line or two of Greek verse is set down. Like our own bronze tablets and like the Tanagra figurines, they were not always studio-born and bred, but were often commercial products. Yet even the poorer examples have a friendly charm. It was the aesthetic instinct of the Greeks to frame or surround these simple memorials; the "architecture" is scarcely more than a sort of porch of farewell that shelters the leave-taking of a husband and wife, or a young girl and her parents, perhaps with a child or servant near at hand; sometimes a casket of jewels is seen, or a dove picking up crumbs on the ground. All is a rendezvous with life, not death. It is strange too that so much of what we call Christian resignation should breathe from these pagan masterpieces! Our Puritan forefathers wronged us when they left us word that art was ungodly, and now we have to set things right by pointing out the holiness of beauty. A shock to the eye is guaranteed to any lover of beauty, who after contemplating the *average* Greek stele, turns his glance toward the *average* American memorial tablet, whether stone or bronze. How raise that average of ours? Not by copying antiques, but by considering them, and always with reference to our own problems. By a vigorous national art, the memory of many a hoplite and ephebos of the Athenian army was shrined within the Attic stele. We owe it to our young soldiers of today to com-



MEMORIAL, YALE UNIVERSITY HENRY BACON, ARCHITECT; HENRY HERING, SCULPTOR  
Striking use of large wall space for inscription of names of men serving in the Civil War

memorate their valor by sculpture no less beautiful and significant than that of the past.

One cause for that lack of beauty sometimes noted in things we make, votive tablets or steam radiators, carpets or Sunday supplements, is traced to our Government's attitude toward art. Our Government fosters agriculture, but not art; encourages commerce, but not art; believes in manufactures, but not art. It does not accept art as an asset of commerce. And a not ill-humored stream of neglect, disparagement and unbelief, supposed to rise in Capitol Hill, will be found on the map in every State, by every person trying to raise

the standard of beauty in things American, American coins, medals, memorials, American coffee-cups, cotton prints, wall papers. But our river of doubt in art does not really rise in Washington. In our democracy, that which is the fault of the Government is simply the fault of ourselves, set where the world may see it. We ourselves have not as yet cared vitally enough about our national attitude toward art to make ourselves strong to right it. All signs point to a coming change, however, a change for which the American mind is working; and the final impetus will perhaps be given through our ever increasing knowledge of the attitude of other governments toward

beauty as an element in daily life. What a host of painters Britain sent to the front, to interpret war under a myriad aspects! We sent eight. How France prizes her art as the immediate jewel of the soul of her manufactures! In Japan, the most important art exhibition of the year is held under the auspices of the governmental bureau of education. And German art has long been girding itself up to reach the uttermost ends of the earth.

After all, it is not enough for our modern republic to be glad that we have no Fontainebleau with a King Francis to tempt with coin a del Sarto, a Benvenuto, a Leonardo; no Acropolis with a Pericles and a Pheidias plotting eternal beauty there. That happy escape of ours brings certain responsibilities in its train. With us, the responsibility toward living beauty is widely distributed among individuals, schools, museums and other forces, among which, it is hoped, our Government will by and by take its place. Even then, no one can be sure that the memorial tablet for Private John Smith, hero of the fighting in some lost village of France, will be finer in every way than the stele of the Knight Dexileos, who fell before Corinth, 394 B. C.

## FINE MONUMENTS

### I

BY EDMUND C. TARBELL

Director, The Corcoran School of Art,  
Washington

**I** AM not quite clear in my mind what a War Memorial should be; whether it ought to be something of an entirely impersonal kind, like a gate or an arch, or whether it ought to include statues of persons, Generals, Admirals, equestrian and otherwise. If only memorials of the former kind are to be included the one that first comes to my mind is the Arch of Triumph in Paris, which has always seemed to me to be very fine, especially the panel by Rude. However, if statues of Generals, etc., are to be included, then a great many both here and in Europe occur to me almost instantly, Donatello's *The Gattamelata* Colleoni in Venice; *The Joan of Arc* in Paris, also St. Gaudens' statues of Shaw,

in Boston, and his Sherman in New York.

Strange to relate, I can't recall a painting at this moment that fills the bill as a work of art and a "War Memorial."

### II

BY FRANK JEWETT MATHER, JR.

Professor of Art, Princeton University

**T**HE best conceived war memorial I know is Memorial Hall at Harvard University in spite of its artistic inadequacy. Its merit to me is that it is a place of public and common use which daily impresses the memorial idea upon its visitors. It seems to me the right modern type.

The most artistically perfect is perhaps the Arch of Titus at Rome. Of course it emphasizes nothing but military conquest, but it does it magnificently.

The Column of Trajan is equally fine, but has the disadvantage, with its descendant, the Colonne Vendôme, of being over-rich and complicated. It is architecturally heretical, as supporting nothing.

The Victory of Samothrace in the Louvre has always seemed to me the consummate example of the symbolic type.

Saint-Gaudens' Shaw Memorial on Boston Common is remarkable for a quite modern infusion of idealism in realistic forms.

This makes up your five, but of course, Saint-Gaudens' Farragut and Sherman are incomparably fine and appropriate. I think, too, the Italian habit of actually painting the battles in town halls—I recall especially Siena—is worth attention, where the painter of genius can be found. Velasquez's "Surrender of Breda" is of course the high type, and should perhaps have gone into my list of "best five".

On the whole the monumental memorial building dedicated to some permanent public use, and frequented, seems to me the fittest form. Some hall, of course, should be purely memorial—a sanctuary. I am not much for parks or pure milk funds or anything that ties the memorial idea solely to a name. Something impressive to look at and plainly meaning loyalty and heroism is essential.



THE LION OF LUCERNE

BY THORWALDSEN

One of the great War Memorials of the world; located in an enclosure with surrounding foliage. A holy place in the eyes of the Swiss people; and a place of pilgrimage

For average purposes a well designed tablet monumentally installed seems to meet the need. The greatest care should be given to the wording of the inscription, as to the actual lettering. The main thing is to put even the humblest memorial in the hands of an artist, and to avoid the shop-made products that followed the Civil War.

## HOW A MEMORIAL WAS PLANNED

BY SYLVESTER BAXTER

Former Secretary Metropolitan Improvement League of Boston

**N**ATURALLY I am greatly interested in the subject of war memorials and I have had some instructive experience in a practical way. I would prefer to see the memorial take the shape of something of public utility: a commemorative building, park, pleasureway or boulevard marked by some plastic work of art. The suggestions made by the Federation are admirable and

could hardly be bettered, they cover the ground so well.

Our procedure in Malden regarding the memorial to the Soldiers and Sailors of the Civil War offered a good example of well directed effort. The Commission appointed for the purpose fortunately included enough public-spirited citizens of intelligence to guide its action in the right way and thwart well intentioned, but badly informed endeavors in behalf of unsuitable sites and inartistic designs. An appropriate and historic site, Bell Rock Memorial park, was selected after consultation with eminent landscape architects who carefully considered the matter and made a convincing report. A limited competition was agreed upon with three sculptors of high standing and decided in favor of a beautiful design for a bronze group of three figures by the late Bela L. Pratt. With the cooperation of the Malden Park Commission the monument was given an effective setting shaping the rough ledge into a picturesque terrace dominated by the monument. The steps to the terrace were flanked by



A "STOCK" SOLDIER FROM ADVERTISING CIRCULAR  
Forerunner of invading army to be feared

two bronze tablets; one inscribed with the names of soldiers and sailors who served in the American Revolution, and the other bearing an inscription reciting the purpose of the memorial park. The tasteful improvement of the grounds after a design studied by the landscape architects gave environment worthy of one of the most beautiful sculptured monuments in Greater Boston.

Well placed monuments are those at Lexington and Framingham, Mass. The greens at Lexington, Reading and Billerica in Massachusetts are typical.

San Juan, Porto Rico.

## THE SPIRIT OF WAR MEMORIALS

BY CECILIA BEAUX

**W**HAT are war memorials, essentially?

They are a tangible and should be a permanent and obvious form of recognition of those, whose lives were not only offered, but sacrificed, at their country's call, on the field of battle.

If the recognition of essentials is fundamentally important in most matters, it is assuredly so when we approach anything with which art has to do, and war memorials have generally for good or ill, been turned over to officiating, even if not vocational, artists.

War memorials in this country have, up to the present time been so bad, that the very name carries with it a reproach, and yet the cast-iron image of the Civil War soldier with his musket, was not so far wrong in essentials. My own impulse on coming across one of these in a village or country town, has not been, first of all, irritation at its ugliness. It has always first delivered to me the message intended. It has a distinct emotional and historical significance. In it the Civil War, its sorrows and sacrifices; the "boys in blue" who went out shouting "Marching through Georgia," and "John Brown's Body"; the boyish face, the awkward cut of the uniform, all have the power of revival.

It was an era packed with blunders in art (if art was present at all), and of bad taste. The hour of bustles, chignons, and tormented silk dresses; but even so this "mauvais quart d'heure" in the history of art, has now retreated far enough into the distance to be visible "en masse" and to have a unity and character of its own, for it is under the tremendous aegis of the Civil War. The stamp of the period is unmistakable, on everything, and the stamp has with naive assurance put significance and emotion in the place of everything else, including taste. The statues are ugly with the ugliness of the great President's frock coat, his boots, the marble-topped table by which he sits; the ugliness of the spotted brussels carpet, the cast-iron inkstand, and the spittoon. Such, however is the value of

distance on any mass, and such the harmony resulting from a perfectly unified public impulse in matters unimportant, like furniture, and surroundings, that these things do not even seem as ugly as they did ten years ago. As I said before, the statue of the soldier of the Civil War, is infinitely more touching than it is detestable.

Perhaps this moment, our own, will some day be far enough away for posterity to see it in the mass, in spite of its lack of cohesion in matters of taste, its sophistication and ego mania; its ambition to think in the front line, and be mentioned for doing so.

But why try so hard to make art philanthropic, and philanthropy artistic, the whole structure above all, thoroughly comfortable and hygienic, steam-heated and sterilized?

Is a commodious assembly room, well ventilated, and suitable for meetings, bazaars, and dances, in any way significant of the death on battle field, lonely ocean, or hospital, of those whose sufferings and sacrifice should never be forgotten?

There should be nothing utilitarian, or for anyone's entertainment, in a war memorial, gateways, parks, fountains, village improvements; let the towns and villages do without them, in remembering their boys that fell. Let us not be comfortable, but sorrowful and tender, in remembering.

What will lead the average mind, and that is the only one worth considering in this matter; what will best lead it to the moment of seriousness, the real consciousness of the young life fallen in its prime, and never more to see the sun, the consciousness of the sacrifice for our good, and what we owe it of eternal memory, from generation to generation?

Surely the most poignant reminder, must be the image of the boy himself, as he goes to the front, with the burden of his full kit, and accoutrement from under which his boyish, lean, American face, looks out.

"Yes," the many object, "but the bad statues."

No, we are not where we were in the sixties. Few indeed were the American sculptors then and most of them were living in Rome, and doing Thorwaldsens and Canovas. Today, there are any number of American sculptors, who are equal to



MAGMONNIES' NATHAN HALE

CITY HALL SQUARE, NEW YORK

A portrait statue of a soldier which inspires the passers-by to greater patriotism and nobler ideals

producing first rate examples of such work, and I venture to say that many of our sculptors would undertake the commission at a minimum price.

For towns and villages which wished to have such a statue, but might be unable to afford an original, reproductions or replicas of the most successful could be substituted. By this means, although community uplift would not take a direct part, history surely would be present.

The American soldier and sailor of the Great War should be permanently and visibly on record in many places, as he looked and was, particularly if we are to believe what we are promised, that this is to be the last War.

Bas-Relief and tablet though not so appealing and "present" as the figure are

equally appropriate. A chapel, or stained glass window, is a remote and splendid tribute.

We are a busy and cheerful people. We shall not become morbid over our dead. Let our memorials be such as to turn us aside, for the moment of pity, love and pride.



SOLDIERS' MONUMENT AT WHITINSVILLE, MASS.  
BY A. D. F. HAMLIN, ARCHITECT; HERMON A. McNEIL SCULPTOR  
Very suitable and dignified



DESIGN FOR SOLDIERS' MONUMENT FROM  
AN ADVERTISING CIRCULAR  
Compare it with the fine monument to the left





MEDAL OF AMERICAN INSTITUTE OF ARCHITECTS  
DESIGNED AND EXECUTED BY A. A. WEINMAN, SCULPTOR  
A fine example of the medalist's art

## MEMORIALS IN PAINTING

BY VIOLET OAKLEY

**I**N making up a list of five memorials in painting which in my judgment are the best, the difficulty seems to be to confine the examples to five, and to compact all one would like to say about those selected.

Among such paintings in Italy, which made a deep and lasting impression, I recall the fresco by Simone di Martino (painted about 1315), in the Palazzo Pubblico of Siena entitled "Montemassi besieged by the Sienese." The dominating equestrian figure in the center is a portrait of Riccio di Fogliani commanding the troops.

In the adjoining room or "Hall of the Nine" is another remarkable wall-painting, in the center, "The Triumph of Peace," and at the sides, "Good and Evil Government," by Ambrogio Lorenzetti (1337-1339). In the panel representing "Evil Government," bribery and corruption are symbolized together with the confusion and devastating waste of war among the chief evil fruits of *bad Government*.

Another example of glorious wall-painting comes to my mind in the Memorial Library to Enea Silvio Piccolomini, built to house the illuminated books used in the services of the Cathedral at Siena. The decorations are by Pinturicchio. I hope

that such Libraries may be designed among our many Memorials to be erected, where the records housed may also be such precious books illuminated on vellum.

In this country, here in Pennsylvania, we are most fortunate in possessing one of the finest and best judged Memorials of our own Revolution, in the beautiful Memorial Chapel at Valley Forge. Here architect and stained-glass designer, in complete accord, have combined to produce an artistic unit which is a master-piece. Here the correct method has most happily been established of having one designer, directed by the architect, plan the entire series of windows, which are being placed, I understand, as rapidly as the money necessary is subscribed by donors from different parts of the country. The windows are by Nicoli d'Ascenzo of Philadelphia, Messrs. Borie, Zantzinger and Medary are the architects. (I feel that an entire article should be written upon this subject of stained-glass memorial windows pointing out how poor is the method usually followed!)

Another Memorial Chapel was that where the decorations were planned and begun by Boutet de Monvel in his designs commemorative of the life of Joan of Arc. These

were to have been placed in the Chapel at Domremy, but most unfortunately he was never able to carry them to completion. The cartoons are in the possession of Senator Clark, and one finished panel owned by the Art Institute of Chicago.

Other individual paintings of special battles or diplomatic victories also come to mind, such as that in the National Gallery in London by Paolo Uccello, "The Battle of the Standard," so great in its decorative quality; in the Pitti Palace in Florence by Sandro Botticelli, "Pallas Athena and the Centaur," also called "The Triumph of Mind over Matter," symbolizing the diplomatic victory of the Medici over the King

of Naples; the "Surrender of Breda" by Velasquez; the "Officers of St. Andrew," by Franz Hals; and in Arezzo the great fresco by Piero della Francesca (one of the series illustrating the Legend of the True Cross) representing the triumph of Constantine over his enemies through the power of the sign of the Cross.

Personally, I am so drawn to the idea of Memorial Chapels, and Memorial Libraries, I love the thought of something which has the quality and atmosphere of a shrine, a Holy Place, one for quiet meditation or study of the ideals for which the great sacrifice commemorated was made—for prayer, and at times for music and praise.

## APPROPRIATENESS IN WAR MEMORIALS

BY MRS. SCHUYLER VAN RENSSELAER

**T**HE first thing that should be impressed upon our public with regard to the memorials already talked about in many places is that in every case, no matter how small the community, how modest the contemplated monument, an artist should not only execute the work, but advise in advance as to its character and its placing.

An artist, I confess, is not certain to make a success of such a task. But he is the only one from whom success may be expected. Even more than in other kinds of work, from war to dress-making, we may safely depend where art is concerned only upon the trained mind and the trained hand. Compare the deplorable army of soldiers in stone and bronze and baser metals scattered through our country as memorials to the soldiers of the War of the Rebellion with figures as French's "Minute Man" at Concord, Macmonnies' "Nathan Hale" in New York, Saint-Gaudens' "Lincoln" in Chicago, and the wisdom of employing an artist properly so called, and not an employee of a commercial company, however highly lauded by his employers, will be clearly apparent.

It is the same with a more ambitious monument, like a memorial building or a park, and it is the same with a less ambitious one—a small fountain, perhaps, an

inscribed shaft, or that bronze tablet which, set up indoors or out, will often be a more suitable choice than anything else. Lettering, which may seem a simple and easy thing, is in fact a difficult thing and a highly important one in monumental work.

Appropriateness to site and surroundings will hardly be disregarded. Everyone must know that it would be as great a mistake to put a large elaborate monument in a village as to set a boulder bearing a bronze tablet on a city street corner. But what I may call appropriateness in meaning, in feeling, should also be considered. We must make up our minds what it is we wish to commemorate. I think we shall decide that it is our soldiers and the sacrifice they made to secure freedom and peace for the world, and not their military triumphs as such, *not* the alleged "glory of war." And if so, there is one accustomed form of memorial that is distinctly inappropriate—the triumphal arch. Moreover, it is almost certain to be artistically inappropriate as out of harmony with the modern buildings around it.

I have been asked to say what monuments, five in number, I consider the best in the world for commemorative purposes. Even if I knew them all I could not venture to choose, just because the question of appropriateness to site and surroundings

and of suitability in sentiment varies so greatly between old times and our own, between ancient lands and ours, and between place and place, circumstance and circumstance, even within our borders. But there is one monument I hope may be made familiar by many illustrations, a

recent one—the beautiful shaft erected by the local authorities in French Lorraine as a memorial to three American soldiers, the first who gave their lives in the Great War. For general beauty of effect and for good taste and beauty of sentiment in detail, it may well be studied as a model.



GLORIA VICTIS

BY MARIUS J. ANTONIN MERGIE  
COURT OF HONOR, HOTEL DE VILLE, PARIS

A monument commemorative of the Prussian War, conceded one of the best modern War Memorials yet produced in sculpture; giving beautiful expression to the spiritual qualities of self-sacrifice, tenderness and mercy

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WASHINGTON, D. C.



THE OCTAGON, WASHINGTON, D. C.  
HEADQUARTERS OF THE AMERICAN FEDERATION OF ARTS

**T**HE AMERICAN FEDERATION OF ARTS was organized in 1909, incorporated 1916, to cultivate knowledge and appreciation of art; that better production might be induced, the lives of the people enriched, and that through these means, finer standards of citizenship and higher ideals of civilization might be established in America. The main office of the Federation is in the historic "Octagon," owned by the American Institute of Architects, in Washington, D. C.

It has become the NATIONAL ART ORGANIZATION OF AMERICA. More than two hundred organizations scattered throughout the United States including all the Art Museums and the majority of the other leading art associations are affiliated as Chapters, besides which, it has a large and rapidly increasing individual membership of broad-minded, art-loving people desirous of passing on to others those pleasures and benefits derived through immaterial things which they, themselves, have found of inestimable value.

EXHIBITIONS of works of art such as paintings, sculpture, craftsmanship, prints, etc., etc., are sent out regularly by the Federation on well-routed circuits.

LECTURES on Art illustrated by stereopticon slides are circulated constantly in schools, women's clubs, art associations, etc., all over the United States, and during the past year in the United States' army camps in this country and France as well.

THE AMERICAN MAGAZINE OF ART, an illustrated monthly, and the AMERICAN ART ANNUAL, a comprehensive directory of art in America, are published by the Federation.

AN ANNUAL CONVENTION attended by representatives of the Art Museums and Associations from all parts of the United States is held each year in May. This Convention this year will be held at the Metropolitan Museum of Art, New York, May 15th, 16th, 17th.

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# THE AMERICAN MAGAZINE OF ART

JUNE, 1919

## TABLE OF CONTENTS

GEORGE WASHINGTON, A PORTRAIT BY GILBERT STUART.....	Frontispiece
GROWTH OF INTEREST IN WASHINGTON PORTRAITS <i>Five illustrations</i> .....	By CHARLES ALLEN MUNN 279
WAR MEMORIALS.....	286
THE CANADIAN WAR MEMORIALS.....	289
MR. JOHANSEN'S SHIPYARD PAINTINGS .....	290
<i>Seven illustrations</i> .....	
THE PHILADELPHIA VICTORY DECORATIONS.....	295
<i>One illustration</i> .....	
THE NINETY-FOURTH ANNUAL EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, <i>Three illustrations</i> .....	By MARIA OAKLEY DEWING 297
THE GLASS OF RENÉ LALIQUE.....	301
<i>One illustration</i> .....	
LADY IN WHITE, A PAINTING BY THOMAS W. DEWING..	302
EDITORIAL: KENYON COX, AN APPRECIATION, BY MARIA OAKLEY DEWING.....	304
FEDERATION ACTIVITIES. ....	304-305
NOTES—A POSTSCRIPT ABOUT THE FRENCH STATUE	
BOOK REVIEWS	

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GEORGE WASHINGTON

BY

GILBERT STUART

A NEWLY DISCOVERED PORTRAIT NOW PUBLISHED FOR THE FIRST TIME

OWNED BY

HENRY C. FRICK, Esq.

THE  
AMERICAN MAGAZINE OF ART  
VOLUME X JUNE, 1919 NUMBER 8

GROWTH OF INTEREST IN WASHINGTON  
PORTRAITS

BY CHARLES ALLEN MUNN

UNWELCOME though such a condition may be, it is pretty well realized by those who for any length of time have interested themselves at all in art that there are in different decades varying fashions in art which seem not only unworthy and disconcerting, but contrary to the true standard, which should persist through all ages, of the good, the true and the beautiful. Of course our tastes change and fortunately so, perhaps, but why should paintings which have had apparently a sure footing and a recognized popularity in one generation be relegated to the art scrap heap in the next? Why should the fashion in art change like the shape of a woman's gown? There are many answers that might be given to the question, but it would be out of place in a short article of this description to enter upon so long a road. We are cognizant of the bare fact, for we have in mind many instances of this passing of reputation. During the eighties and nineties the Barbizon School had reached the height of its fame. Now this school has fallen from its high estate, if auction-room prices are to be accepted as any standard of popularity. Bouguereau might be mentioned as an example of many, the value of whose pictures today are only a fraction of what they were a few years ago. The same is true of Meissonier, Vibert, de Neuville and a host of other painters of that period. To go back to more remote and a more convincing period it is remembered that the great Rembrandt suffered such a decadence of popularity that before he died his great reputation had so visibly faded that his pictures were in little demand, and

he died a poor man. The great Vermeer, now owned by the Metropolitan Museum, having been presented to it through the munificence of Mr. Marquand, was sold at auction in New York not so many years ago for a few hundred dollars. It is regrettable that in speaking of the value (although not the merit) of works of art we are compelled to reduce it to vulgar terms of dollars and cents, but there seems no other method.

In dealing with the portraits of Washington it seems as if one were entering upon a surer ground. In the past it seems evident that the contemporary portraits of Washington have not been appreciated at their true worth and that they are only now beginning to come into their own. Only a few years ago admirable portraits of our first President could be obtained at very low prices. The so-called Stuart portraits of Washington were little thought of and were sold at ridiculously low figures. The copies made by Stuart of the Athenaeum portrait were little esteemed by the families who held them, and they now find that the pictures which they treated with small consideration have suddenly attained an importance which their owners had little suspected. There is little reason to believe that this situation is a mushroom growth or that there will be found a fluctuation in this field of art such as has existed in other branches, and this is so for several very evident reasons.

With the beginning of the nineteenth century we entered upon the dark ages of art in this country. Our people were engaged in the upbuilding of the great

commonwealth and there were such intense social, political, industrial and scientific activities in operation that there was little time or inclination for our people to devote themselves to a study of or interest in art matters. Events of an immediate and compelling nature were following each other too rapidly for such leisurely interests or pursuits. Furthermore, the latent wealth of the country had not yet been to any extent laid bare, nor had the great inventors brought in as yet their golden reward. The condition of the times may, perhaps, be best understood by a letter written by John Adams in 1817 to Col. John Trumbull, in which he says in part:

"I must beg pardon of my country when I say that I see no disposition to celebrate or remember or even curiosity to enquire into the character, actions or events of the Revolution."

Such a condition of affairs to a great extent continued until some time after the War of the Rebellion. During the last two decades of the nineteenth century paintings, and more particularly French paintings, were brought in great numbers to this country. There remained even then, however, little interest in the portraits of the great actors of the Revolution. It was not until the present century that there was any great awakening of interest in the portraits of the early period, and even this continued to be languid until a few years ago.

The wonderful Loan Collection brought together in New York in 1889, at the time of the Centennial Celebration of the founding of the nation, only caused a temporary interest. Now this is all changed. What has caused this increased interest in and evident desire to acquire contemporary portraits of Washington? There are a number of answers to this question. The stately figure of Washington looms up larger and larger with the increased importance and wealth of the commonwealth and the desire to possess portraits of the man who is regarded as the principal founder of our Government is each year becoming more pronounced. This desire is becoming so widespread that the supply cannot keep pace with the demand. Our state houses, our principal court houses, our universities and colleges, our museums

and art institutions all ought to have appropriate portraits of the First President. Private collectors are vying with public institutions in the desire to obtain such coveted possessions. Fortunately, the price of many of the contemporary portraits of Washington is not such as to prevent such acquisitions. Of course, the price of portraits by Stuart has increased by leaps and bounds, but there has not yet been any such general advance in the value of the work of other painters as to render portraits by them unattainable by collectors of moderate means. In spite of the fact that Washington "sat" many times to artists of his time, the supply of such portraits is very limited while the demand is almost unlimited. The war has doubtless stimulated the latent patriotism of the country, and this has led many to desire to possess some portrait of the Father of Our Country.

The greatest surprise in the art world which has occurred for many a year took place during the winter, when a new portrait of Washington suddenly appeared which was of the first importance and entirely unknown. It is a very beautiful portrait, one of the most beautiful in existence. It is painted in Stuart's best style and differs from any other portrait known, in that instead of the subject wearing the conventional black velvet presidential coat he is dressed in a rich maroon velvet. It is very effective and the portrait is wonderfully attractive. It seems almost a miracle that, at this time when the portraits of Washington are in such demand, this portrait should suddenly make its appearance without any preliminary announcement of any kind, the very fact of its existence being entirely unknown in this country. This portrait must have been painted nearly one hundred and twenty-five years ago, and it presumably has been passing a long period of peaceful and dignified retreat in the obscurity of some English country home. If the canvas only could speak and reveal its history what a story it might tell! Where has it been all these years? Under what circumstances was it sent to England? Was it for an American or an Englishman? Was it taken to its late home shortly after it was painted or was it taken there during the last century? Perhaps some



WASHINGTON

By JOHN TRUMBULL

In the background may be seen the lower part of New York and Narrows.

OWNED BY

THE CITY OF NEW YORK

day these questions will be answered. There are certain questions the portrait answers for itself. It is a work of Stuart of the first order, painted in his best style. It is convincing and satisfying. It represents the President in the dignity of his great office, and it is a real portrait of this

such large prices. It is well known that Stuart never during his life parted with this portrait, presumably so that he could fill such orders as he might receive from time to time. In spite of the great beauty of this portrait and its high quality, during recent years it has not been accepted by collectors



WASHINGTON BY GILBERT STUART  
Known as the Athenaeum Portrait and widely copied by the artist.  
OWNED BY BOSTON MUSEUM OF FINE ARTS

great man. It is interesting to compare this portrait with the well known Athenaeum portrait which is published with this article for purposes of comparison. As is well known, the Athenaeum portrait is the parent of our accepted type of Washington portraits. This is the type which has been followed by the Government on our postage stamps and bank notes. It has been copied and conventionalized to the nth degree. It was the portrait from which Stuart copied most of the portraits known as Stuart Washingtons now bringing

as being so close a likeness of the great original as many others. It is too beautiful, too God-like, too ideal. It is not sufficiently human. When looking upon the portrait the beholder rather wonders what has become of the halo.

It is known that this portrait was painted from life in 1796. It represents the left side of Washington's face, as does the so-called "Lansdowne" full length which was also painted from life. It will be seen from scanning the illustration that the newly discovered portrait represents the right



WASHINGTON

By CHARLES WILLSON PEALE

This represents Washington at the Battle of Princeton, the recumbent figure represents  
General Mercer dying

OWNED BY

PRINCETON UNIVERSITY

side of the face, and the few portraits of Stuart which have come down to us painted in this position have been generally accepted as antedating the Athenaeum portrait and its many children. It is well known that the Vaughan portrait (showing the right side), which has given its name to

ton in a public collection, but it still more closely resembles the head in a Stuart portrait belonging to the writer.

The AMERICAN MAGAZINE OF ART has the honor of being able to give its readers the first reproduction which has been published of this notable painting. It has



WASHINGTON

BY A. WERTMULLER

One of the few contemporary portraits of Washington signed and dated.

PAINTED IN PHILADELPHIA, 1796

OWNED BY CHARLES A. MUNN, ESQ.

this type, was painted in 1795 and it is probable that this portrait was painted in the autumn of 1795 or the early winter of 1796. The right side portraits have, as a rule, been accepted as a close likeness of Washington, and more satisfying and convincing than the Athenaeum head. This portrait more closely resembles the head of the Gibbs-Channing portrait in the Metropolitan Museum than any other Washing-

ton in a public collection, as it was purchased by Mr. Henry C. Frick of New York before it was shown in any way to the public.

Next to Stuart probably the painter of that period who was the most conspicuous for his work, not only in portraiture, but in depicting the scenes and events of the Revolution, was John Trumbull. It is a curious fact that although he painted so



many portraits of the great actors in the drama of the Revolution, and in spite of the fact that he was at one time Aid-de-Camp to the Commander-in-Chief and had rare opportunities to do so, he painted very few portraits of Washington. The most important and well known ones are the great

view of the lower part of New York, the harbor and the Narrows.

There is another artist whose work is less well known who deserves a prominent position in the portraiture of Washington as he has the honor of being one to whom Washington accorded a sitting—that is



WASHINGTON

By JAMES SHARPLES

A pastel, and in the original frame.

portrait hanging in the City Hall, New York, the full length in the Art School at New Haven, the one that was painted from life for the City of Charleston, and the full length which was engraved by Valentine Green in 1781, which represents Washington standing on the heights near West Point, and which is in a private collection. The story of the City Hall portrait is told in Trumbull's autobiography. It is of special interest because it is not only a striking likeness of the great leader, but it has as a background a most interesting

Adolph Ulric Wertmuller, a Swede, who came to this country in 1794. He had painted a number of distinguished people abroad and had been commissioned by the King of Sweden to paint a portrait of Marie Antoinette. Washington allowed him to paint his portrait and he has produced a very interesting and notable likeness of the first President. The portrait reproduced herewith is signed and dated "A. Wertmuller, S. Pt. Philadelphia, 1795." It is unusual to find any portrait of Washington that is signed and dated. Peale

followed this custom in some of his canvases, but Stuart very rarely, and there are none of his portraits of Washington so signed. This picture has a very notable pedigree as it is fully described and illustrated in the *Original Portraits of Washington*, by Miss Elizabeth Bryant Johnston, published in 1882. It had originally belonged to the Casanove family of Switzerland. From these owners it passed into possession of Mr. Charles Augustus Davis and was later bought by Mr. Wm. Fellowes Morgan, the late owner, at a sale at the Hotel Drouot in Paris, in 1880. It is entirely different in style and treatment from the work of Stuart, Peale or Trumbull and resembles more the work of Duplessis and the School of Artists who were painting in Paris at that period. It is of especial interest as showing the impression which Washington made upon an observing foreigner, and it may be compared with interest with the Stuart portraits published in this issue which were painted about the same time.

As an example of Peale's work the famous portrait hanging upon the walls of Nassau Hall has been selected. This picture has a most interesting history as it was presented to the College by Washington himself. In recognition of the hospitality that had been extended to Congress by the College during its hour of need when Congress was holding its stormy sessions within the walls of Nassau Hall, Washington made a donation to the College which was used by the authorities to have this portrait painted. Peale was commissioned to do the work and generations of students have been grateful both to the wisdom of the authorities and to the work of the artist which has furnished them this relic which they have venerated as if it were a personal heirloom.

It seems a curious thing and a strange commentary on the life of our early American artists that there should be a controversy at this time in regard to the method of spelling and even the pronunciation of the name of one of our best known artists, who has the distinction not only of having painted Washington from life, but of having made portraits of many of the leading men of the country. James Sharpless is well known to collectors, and has been known as such for a generation or more, but it

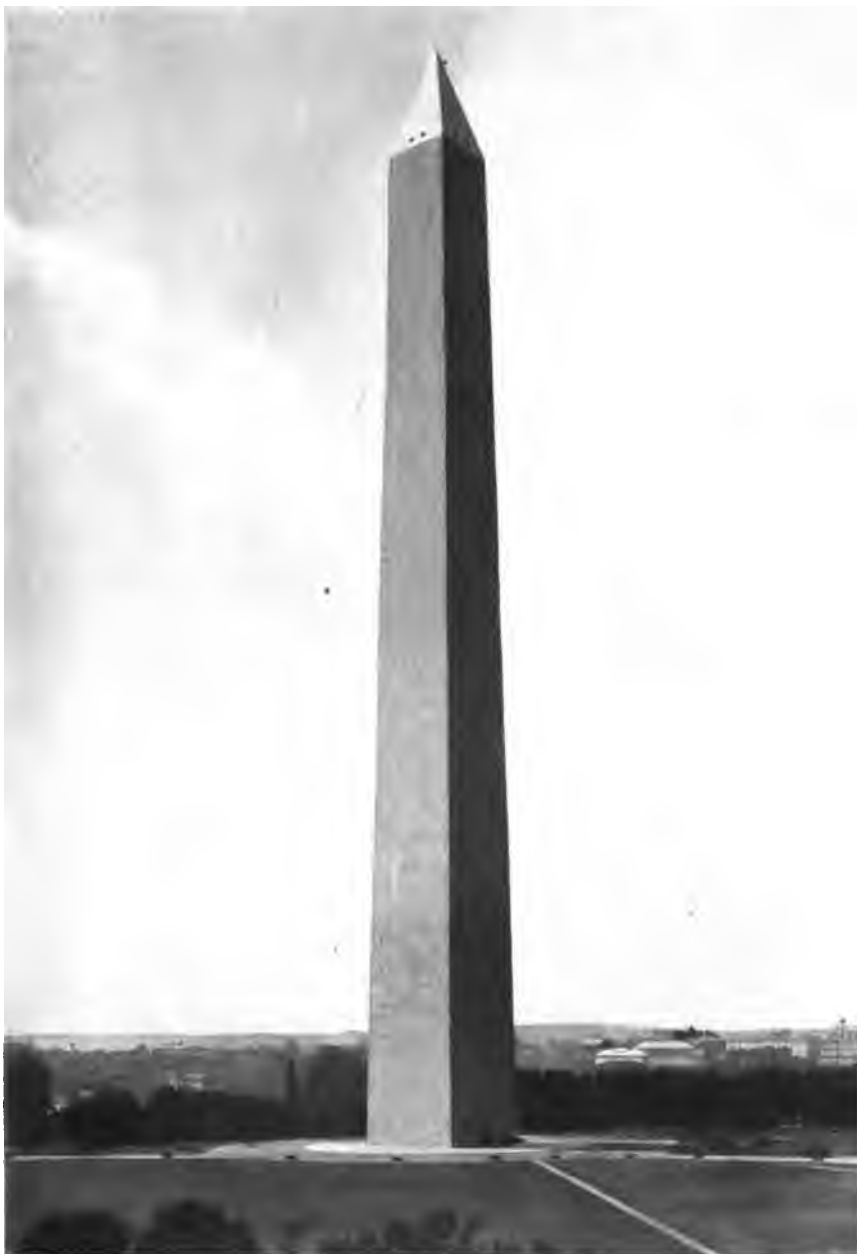
appears that his true name was Sharples, not Sharpless. A wonderfully interesting collection of celebrities painted by him was, many years ago, acquired by and is on exhibition at Independence Hall, Philadelphia. Not all of these interesting portraits in this collection were by the master himself, as some were by other members of his family. He used pastel as the medium of his expression and his work is much sought after. His portraits are small in size. He possessed ability of no mean order and his portraits are evidently faithful likenesses of the originals, and for this reason are highly prized. Dunlap states in his work that Sharples was buried in the burying ground of the Catholic Church in Barclay Street, New York. A careful investigation of St. Peter's Church, however, which is evidently the church referred to as it is the only church which answers that description, fails to disclose any trace of a monument to his memory. If his body were later removed to some other locality it is to be hoped that his soul was not disturbed, even though his mortal remains were not allowed to fulfill the prayer that may have adorned his tombstone: *Requiescat in Pace*.

## WAR MEMORIALS

THE American Federation of Arts' General Committee on War Memorials has, since the issuance of its second circular on February 24th, received more than two hundred and fifty requests from places in all parts of this country for advice with regard to the erection of War Memorials. The majority of these requests have been of the most interesting character and have shown a desire on the part of those in authority to be guided by expert advice in the hope of securing the best. These letters of inquiry have been promptly answered and the writers put in touch with those best qualified to give the advice desired.

### RESOLUTION ENDORSING MEMORIALS CIRCULAR

The San Francisco Chapter of The American Institute of Architects at a recent meeting adopted the following very gratifying resolution:



## **THE WASHINGTON MONUMENT**

**WASHINGTON, D. C.**

**Through its simplicity and dignity an appropriate and significant memorial to a great General, Statesman and man of supreme nobility of character.**

*Resolved:* That the San Francisco Chapter, American Institute of Architects, hereby endorse the opinion and sentiment of the American Federation of Arts as expressed in the Circular on War Memorials issued on February 21st and will cooperate to these ends with the Federation and any of the other bodies interested so that the spirit of the circular may be carried out; and that a copy be sent to the San Francisco War Memorial Committee, the San Francisco War Camp Community Service and the American Federation of Arts.

MORRIS M. BRUCE, *Secretary.*

#### ADMIRABLE REPORT BY ST. JOSEPH COMMITTEE

The following extract from the report of the Soldiers and Sailors Memorial Committee of St. Joseph, Mo., has been sent to us by Mr. James M. White of the University of Illinois, one of the professional advisors on our General Committee on War Memorials, as of notable excellence and worthy of wide publicity. We take great pleasure in calling it to the attention of our readers, and to all having this great subject of War Memorials under consideration, as giving expression to what should be the universal ideal.

"The Soldiers and Sailors Memorial Committee of seven, appointed by the mayor begs to present its report, as follows:

"The committee understood that it was charged with the duty of considering and defining the scope of the memorial undertaking, and of presenting, if possible, to the full committee when chosen, some concrete suggestion for its consideration and action.

#### *A Monument not Sufficient*

"The original project, as it seemed to exist in the public mind, contemplated the erection of a cenotaph or monument of some sort to those who had fallen; but brief consideration brought the realization that this conception of a worthy memorial would be too narrow. Not only, as it seemed to the committee, was it our solemn duty to hold in hallowed remembrance those who had fought and died, but it was scarcely less for us to record our gratitude to those who fought and lived.

"And much more than this. No nation ever went forth to war with such high purpose or such clean hands. That a people

thousands of miles removed from the scene of conflict, a people wholly devoted to the pursuits of peace, without apparent military capacity, with practically no soldiery, without the hypnotic leadership of any great chieftain, but responding solely to its own sense of duty, should voluntarily elect to make the stupendous sacrifices of blood and treasure necessary to insure the winning of the greatest war in history, and do without hope or desire for material gain, was the most overwhelming triumph of human idealism since time began, and the victory that followed was so epochal in character as to be likely to determine the political and social trend of civilization for ages to come.

#### *Record to Future Generations*

"Realizing this broader and deeper content of the problem, it has seemed to the committee that we who are here would be recreant to our higher obligations in life and unjust to ourselves if we failed to leave to future generations some fitting record to show that we, their forefathers, not only shared as a people in the personal sacrifices of the day, but that we are alive to the tremendous meaning and magnitude of the events in which we played a part, and were thrilled with the glory of their successful achievement.

"At the same time, the committee appreciated that such a commemorative work once set up must forever stand as a gauge not alone of the patriotism, but of the intelligence and culture of the time and that the responsibility for doing something that would be appropriate in its sentiment and beautiful in its realization, would, therefore, rest heavy indeed upon those who were charged with carrying forward the work.

#### *Numerous Suggestions Are Made*

"A number of suggestions for commemorative projects, mostly utilitarian, in one or two instances, indeed, commercial in character, have been offered by the public; but this committee has felt that the many and deep sentiments involved could only be happily met by carrying out, in addition to providing a memorial in its pure and limited sense, some great commemorative work, itself suffused with the same spirit that characterized our purpose in the war.

If that was 'to make the world a better place to live in' this should be to make 'St. Joseph a better place to live in,' a place better not alone in the direct material sense, but better in that a new environment, if thus provided, would contribute sensibly to a higher and broader type of community life.

LETTER IN REFERENCE TO WAR MEMORIALS FROM MR. GEORGE W. CABLE

Bermuda.

TO THE EDITOR,

THE AMERICAN MAGAZINE OF ART:

I am heartily glad our Federation is going into this campaign for good war memorials. Some such monument is being talked of here and I am going to show some of its advocates our Committee's circular. I have already had a word or two to say on the matter casually and privately and on scanning the circular I find that all I have

said is in the circular and nothing in it is at variance from what I have said. Indeed, the case seems so plain that I shouldn't see how to differ with anything there suggested.

One point I beg leave to emphasize. That in a majority of our local communities our good American zeal for "practical values" makes it almost a necessity that works of art—public examples—should be also things of use as the popular mind contemplates "use," and that its use should be obvious and constant, as in the case of a library, a fountain, or the like. And to this artists and others of artistic tastes can cordially agree as an idea good in itself as well as in fair degree a safeguard against bad art. Even if in such a case the art is bad or poor the utility will help to excuse or mitigate it; while if the art is good, its goodness can be less for its usefulness.

Yours truly,

G. W. CABLE.

## THE CANADIAN WAR MEMORIALS

OUR Canadian neighbors have undertaken to put their memorials largely in the form of pictures. The Canadian War Memorial Fund committee, consisting of Lord Rotherwell (a younger brother of Lord Northcliffe and also a newspaper man), Lord Beaverbrook and Sir Bertram Lima, led the way in Great Britain in the matter of hiring artists to do war-work. They employed artists of every school from Royal Academician to revolutionary vorticist, assigning to each the subject he was thought most competent to treat, and arranged for the production of a series of great canvases which should form a homogeneous architectural scheme having unity of scale and broad decorative treatment. At the same time the aim was to give to the artist the utmost liberty in dealing with his especial subject. The idea spread first to the British Ministry of Information, then to Australia and other colonies. Then the Imperial War Museum made extensive purchases of drawings and paintings exhibited by official war artists returned from the front. The Admiralty and the Ministry of Munitions employed artists until the

studios of Great Britain were busier than in times of peace—all due to the initiative of the Canadian War Memorials Fund.

As a result Canada is accumulating materials for a great war memorial in which the achievements of her men and women will have graphic presentation. The project was financed not by government subsidy nor yet by private subscription, but entirely from proceeds of publications of the Canadian War Records Office and photographic exhibitions in London and provincial centers, sources which poured money into the coffers of the Fund in great and sufficient volume.

Forty or more decorative paintings of battles and battle-fields, of training camps, hospitals and forestry service, and munition factories were ordered. Portraits of all Canadian Victoria Cross men, generals and political leaders were added. Nor was the opportunity lost to purchase fine historical pictures like Lawrence's portrait of Sir Alexander Mackenzie and Romney's portrait of Joseph Brant (at a cost of \$26,000). West's "Death of General Wolfe" was presented by the Duke of Westminster.

Augustus John spent five months at the front with Canadian forces to gather material for a picture 40 feet in length by 10 feet in height, which is to form the central, dominating feature of the scheme—an epitome of modern war, with crowds of refugees, men, women and children with their household gods; soldiers in trenches, trucks carrying men to the front, the wounded being borne from the field, a camouflaged gun-position, bursting shells, observation balloons, a mined chateau, Vimy Ridge, with its destruction and desolation and havoc. Withal the picture is said to have rhythm of design, and a rare sense of order and style. Richard Jack depicts the first use of poison-gas by the Germans at the second battle of Ypres, a memorable occasion when the Canadians saved the situation by blocking the road to Calais. The same artist in a second picture, shows the Canadians moving forward at dawn, screened by a harrage, in the great battle that resulted in the capture

of the whole of Vimy Ridge. William Roberts, entering the war as a gunner, paints the Turcos, overwhelmed by gas-surprise, flooding back through the Canadian artillery positions, where strength and determination saved the situation. C. W. Nevinson glorifies the exploits of Major Bishop, who has a record of 72 German aircraft brought down. And there is no great Canadian success which does not find pictorial record, by either English or Canadian artists. Major Sir William Orpen, Shannon, Solomon, Philpot and many others have painted the portraits of generals in the field in their war-paint and with faces showing the effects of war's anxieties.

Here, then, is a comprehensively planned scheme for a war memorial, the execution of which has been entrusted to artists of the first rank. Later will come the building, with its landscape setting, as a constituent portion of the civic plan for the improvement of Ottawa.

C. M.

## JOHN C. JOHANSEN'S SHIPYARD PAINTINGS

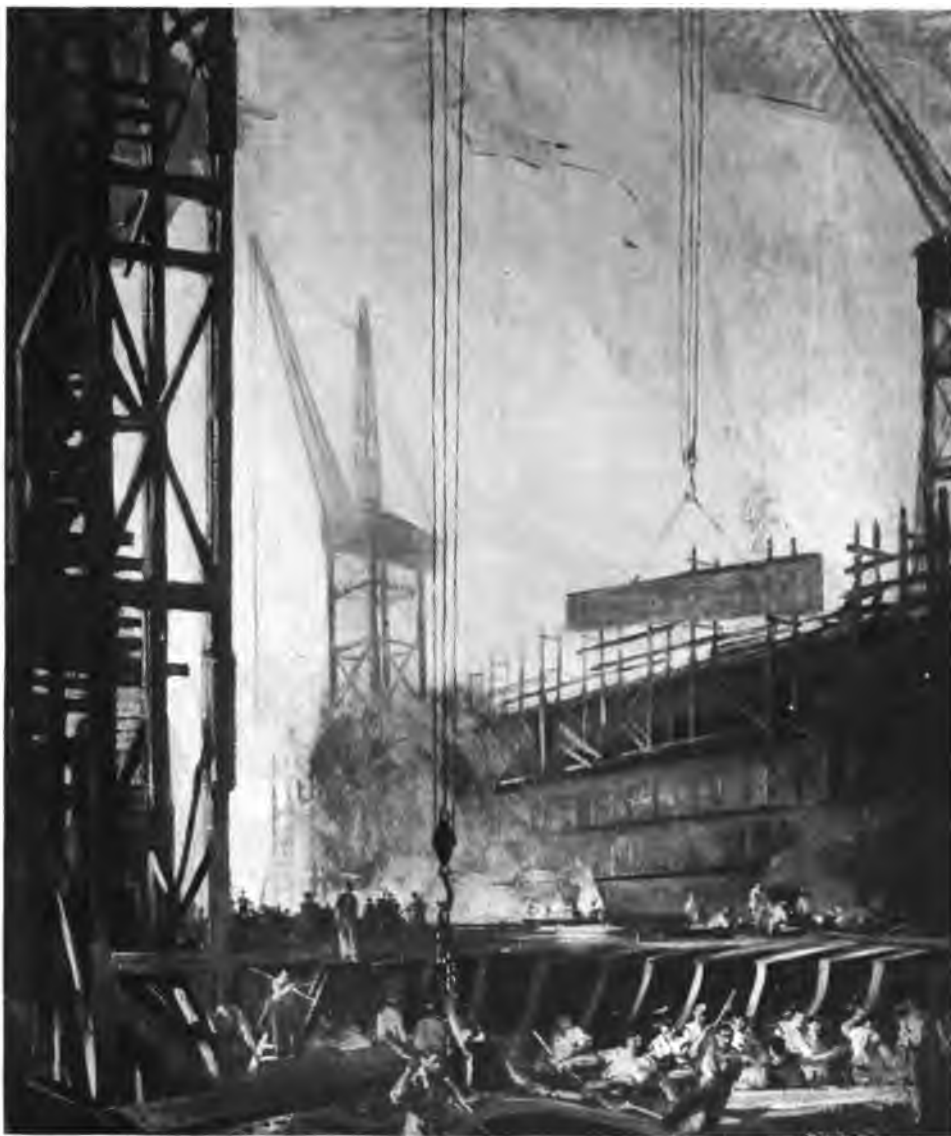
A GROUP of twenty-seven paintings by John C. Johansen, scenes in American Shipyards during the war, was shown in New York in the Arden Galleries during the month of February and is later to be exhibited in various Museums throughout the United States.

These paintings, a number of which are reproduced herewith, are comparatively large canvases broadly rendered, richly colorful, full of light and atmosphere. Primarily they are illustrative; they were painted with this intention, but they were meant to be seen at first hand, not through reproduction. All conform to the requirements of art and are of a fine quality and any one would lend both dignity and interest to any exhibition in which it was shown. Collectively they witness to the fact, as do Mr. Pennell's war work lithographs, that modern industry is not unpicturesque and that artists may find inspiration and subjects worthy of their talent in everyday scenes, provided they have the insight and the vision.

Mr. Johansen is best known as a painter

of figures, but in this series of shipbuilding pictures he has scored a great success. How he came to paint them and the purpose underlying the work can best be told by Mr. Johansen himself.

"They were made," he says, "wholly with the idea of propaganda in the interest of a successful prosecution of the war. It was during the last great German drive last March when so much pessimism had taken hold of us that I conceived the idea of in some way stimulating our drooping spirits here at home. I found so many people not only doubtful as to the outcome of the war—but particularly unhappy that our participation into it seemed to follow with such lethargy that many began to wonder if we were really to come in in time. They were not despondent as to our men or their fighting qualities or that success would really come if our energies were massed and in effect and the fighting machine hitting on all cylinders—but there was doubt as to the time when we should really be effective—and would we not be too late? Could we equip our necessary



BETWEEN THE SCAFFOLDING WALLS OF A SHIP IN CONSTRUCTION  
BY JOHN C. JOHANSEN

millions and maintain them at a distance of three thousand miles? Besides nearly all of Europe—neutral as well as our allies—were dependent upon us for many things. Therefore ships and shipping became the big problem—and finally proved to be one of the greatest factors in our military victory.

“Then there were others who heard of

scandals and investigations and became timid. Was the great flood of material wealth that our people were pouring into Government hands to become ineffective through lack of intelligent Government control—or wasted in extravagance and experiments or become the spoils of unscrupulous business?

“In such a moral let down is the



**THE FLYING CRANES OF BRISTOL**



**FROM STEM TO STERN ON THE FLOOR OF THE CARGO CARRIER**





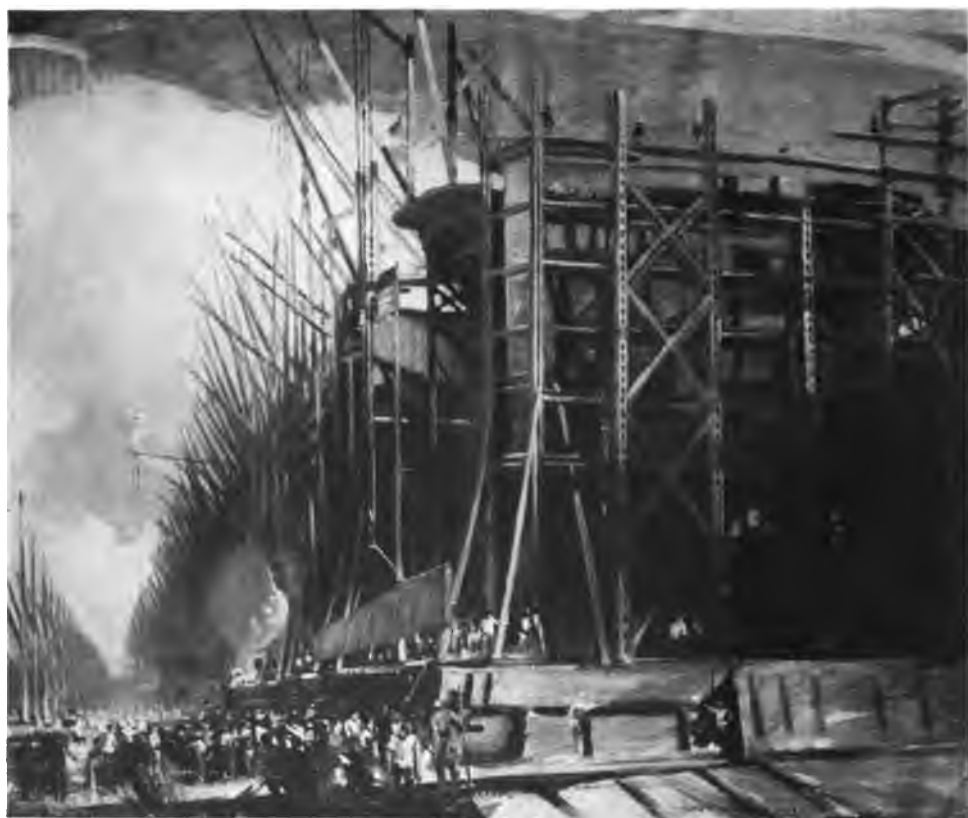
A GALA DAY AT A SHIPYARD—TWO SHIPS FOR THE WATER



LAUNCHING THE FIRST SHIP FROM BRISTOL YARDS



FIRST SHIP OF A NEW WAR SHIPYARD



THE FIFTY SHIPWAYS OF HOG ISLAND

opportunity for the enemy within our gates—and soon the heads of defeatists and pacifists reappeared and boldly voiced the advisability of a negotiated peace (really a German peace). Those of weak head and weak heart unfortunately added to the clamor as the Germans daily plunged forward to Paris and our allies stood, literally, 'with their backs to the wall.' At that moment I realized as never before the importance of keeping the moral tone of our people at home as high and wholesome as possible.

"I had just visited the shipyard of the Atlantic Corporation at Portsmouth and was tremendously impressed with the energy that was being expended and results obtained in getting ships ready for the seas. The personnel of the company I found to be men of the highest American type who were straining every nerve and sacrificing much to speed the American ship program. A few weeks before this I was thrilled by a talk by Mr. Schwab at the Players' Club in New York—in which he gave us a glimpse of what was really contemplated and what was really in process of materialization. I began to get a notion of what kind and how great a war machine America was really building, and how terribly sure would be the destruction of the foe when once it got into motion. I understood too what seemed like delay was simply the necessary time required

in getting together an unheard-of human energy—an amount of material beyond belief—and then to coordinate it all so that it would function properly to one end—victory. So it seemed to me that if a record could be made of this all important branch of war industry—if I could put into them some of the enthusiasm and faith that American shipbuilding inspired in me—I could open the eyes of our people to heroic efforts and real accomplishments in a successful prosecution of the war—would stimulate us all to the required additional efforts, either in loans or personal effort or sacrifice, in short, keep us up to war pitch.

"I began the actual painting in July with this idea wholly and alone in my mind. The work covered a period from July 20th to February 4th when they were put on exhibition at the Arden Galleries in New York. Had not the armistice been signed this group of pictures would have toured the country in the hope of relieving our strained nerves and in keeping faith in ourselves for which we had justification.

"Many records of various industrial war activities should have been made, for they were epoch-making and would have formed a worthy page in the history of American devotion, intelligence and energy. As it is, so far as I have found, this group is the only record of any of these heroic war efforts."

## THE PHILADELPHIA VICTORY DECORATIONS

**T**HE splendor of Philadelphia during the Victory Loan Campaign was due to its artists.

In this city has been formed a committee entitled, "The Advisory Council of the Art Associations of Philadelphia"—its purpose, by advice in the selection of eminent artists, is to bring about memorials and decorations of the utmost beauty. This Council, desiring during the campaign to enrich the city by schemes of color worthy of the purpose of the Loan, appointed a committee of its members to cooperate with the Loan organization.

The members of the committee were: Thornton Oakley, chairman; Joseph Pennell, John McLure Hamilton, Charles Z. Klander, Nicola D'Ascenzo, J. Frank Copeland, Violet Oakley, Charles Grafty, and, ex-officio, Wilson Eyre, chairman of the Council.

Owing to these artists' efforts the city during the campaign was afire with bunting. The Court of Honor, the city's central square, was concentrated color. Here, across the lofty face of City Hall, a mighty sunburst flamed. Revealed before its crimson rays, in sunlight, wings outspread,



DECORATIONS, COURT OF HONOR. VICTORY LOAN, PHILADELPHIA  
FROM A WATER COLOR BY THORNTON OAKLEY

towered the Victory statue. Above its head, far against the sky, rode cables flaunting banners. Flanking the court, ten giant orange flag-poles flung their standards. Beyond the Court of Honor, radiating up and down the adjacent streets, were found the Courts of the Allies. Here were riots of color. First, nearest the Court, profusion of bunting, flat against the buildings—next, zones of forests of flags—beyond these the final climaxes, where cables, stretched from the soaring tops of skyscrapers, gave to the wind their masses of flamboyant streamers.

In the day, the sun, striking on the flags, the glittering statue, upon the gaudy reds and oranges and yellows, dazzled the eye as though the Court were the Orient itself. At night, with white and multicolored searchlights; with statue brilliant now against the shadows, now dark against a crimson glow; with packed multitudes of onlookers silhouetted blackly before illuminated troops of singing costumed revelers—with this before his eyes, the beholder realized indeed it was a spectacle for richer, far more splendid, than any which Philadelphia had beheld.

# THE NINETY-FOURTH ANNUAL EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

BY MARIA OAKLEY DEWING

THE latest Academy Exhibition (which closed only April 27th), gave one a sense of refreshing novelty. There were but few specimens of the Bolsheviki, but one of them was honored by an award. If this exhibition struck us as less ambitious than some of its predecessors the average of good painting was unusually high, it was strong in portraits and there was a marked attention given to flowers. Of compositions there were few.

Of the portraits there was one that was not only the best portrait but the best picture in the collection. It was both distinguished and original. It was by Malcolm S. Parcell and was awarded the Saltus medal for merit: Number 34, "Louine," in the catalogue and modestly hung by the door in the south gallery. The first impression was distinctly Italian Renaissance, this partly for the treatment of the background. On closer study one found a strong influence of the Japanese; the flat masque-like rendering of the face with the insistent intricate detail of the drapery. Here its likeness ends. It reminded us of a child who looks like this relative or that and when all is said looks more like itself. We are very grateful in these days of crude painting to Mr. Parcell for taking such loving interest in surface and texture, in composition and drawing. The structure of the figure beneath the dress and the way the make of the dress was given was very extraordinary, and seeing that the material and pattern and fashion was so thoroughly expressed we were glad that all this was so interesting,—the collar, the hat, the beautiful little feather in the hat and the relation of these to the background.

It was all charming, but would the face in the midst of this clearly seen detail remain so flat, every feature in the right place and perfectly outlined but so unmodeled? Was the intention an artificiality? But whatever the intention Mr. Parcell made a success. The picture merited its medal and our admiration and respect.

In the portrait, "Miss Marion Ryder" by Ercole Cartotto, the head was the

masterpiece and there was a lovely bit of still-life in the book on which the hands rested. The hands left something to be desired. One thought of Leonardo da Vinci in looking at this head but Ercole Cartotto evidently thought only of nature, for it was a convincing realistic portrait with most skillfully painted eyes that regarded the spectator with life-like intelligence, and the modeling of the gentle face was most delicate and masterly. This picture took the second Julius Halgarten prize.

Another Italian name we found in Number 21 by S. Lascari. This was a full-length, life-size standing figure. It purported to be a portrait, but really except for the fine hands it should have been considered as a still-life. There was no still life in the gallery to compare to it. It was the figure of a woman in a wonderful pale mauve dress and a black cloak standing in a dignified pose with crossed hands that hold a pair of white gloves. Holbein was the inspiration of this portrait, but Holbein would have made the head the dominant thing, treated flatly to be sure, like it, but with a powerful and characteristic outline. This head was not only much too small but did not hold its own with the exquisite dress and cloak and the fine ensemble.

Mrs. Low's able portrait of a lady and three children must be classified with the French schools of the period when there were schools. I never see a picture of Mrs. Low's that I do not receive a pleasurable impression from her thorough understanding of her trade. That she should so easily on what seemed a small canvas have found ample room for four life-sized figures seemed in itself an achievement. The charming little lady and her very real boys made an interesting group.

A very large canvas, Number 148, was another group portrait. This time almost an historic portrait. It was by Christine Herter and represented four men with musical instruments, the Kneisel Quartette.

And so we come to the last portrait that



THE OLD MILL

FIRST ALTMAN PRIZE, NATIONAL ACADEMY OF DESIGN

E. W. REDFIELD

our limited space admits mentioning, "Miss Bonestell," Number 29, by Mary Foote. The interest of this canvas lay solely in the head, and the head was convincingly real, well drawn and very well executed though there was no exquisiteness of color and no beauty of handling.

One could not pass by Number 35, "Flowers," by the same artist in which was evidenced the same ability and with a more marked absence of delicacy or beauty than was found in the portrait. This coarse, flat, spotty way of representing flowers (the most delicate of all objects in nature) is "modern." Yet the flowers go on unconsciously growing and blooming with their old time loveliness and it takes a very sincere lover of art, an unprejudiced lover to seek in this modernness anything like beauty, or to realize that these newer methods in some hands find expression of truth.

Of course we can not succeed in saying the last word about beauty, and sometimes

in voluntarily accepting limitations we accomplish the smaller thing we try for rather than fail in the greater enterprise.

Number 159 by Florence W. Gotthold was by far the most lucid and successful exposition of this method I had seen. "From the Pope's Garden," she called it. It seemed that His Holiness grows larkspurs, and canterbury bells. This little picture was extremely handsome in color, had vase, flowers and background in excellent harmony, and carried to a great distance. This method of the elimination of atmosphere, of the elimination of modification of line, the elimination of surfaces and of gradations of color and values reduces us to simplified silhouettes filled in with local color. Because Mrs. Gotthold understands her silhouettes so well and has so keen an eye for the simple local color she is enabled to make a striking and decorative canvas.

It was, however, with a sympathetic satisfaction that we turned to Number 77



LOUINE

SALT'S MEDAL. NATIONAL ACADEMY OF DESIGN

MALCOLM PARCELL

by Anna Fisher. "Chrysanthemums" was the title of this bold, delicate and luminous picture. It was a pleasure to see the fine handling of the huge green glass jar with a charming touch of orange in the wax on its cork. It stood beside the vase that held the chrysanthemums whose freely drawn petals were of a dulled white and a lovely mauve. We liked this picture very much and hope that Anna Fisher will never be

lured from those delicate problems of art that have produced this refreshing canvas to more "modern" methods.

This exhibition boasted a beautiful sea piece by Emil Carlsen, "The Open Sea." Here we had the freshness and color and lovely surface that with his peculiarly personal charm Mr. Carlsen is sure to give us. There is something else he gives us never quite tangible or expressable—is it



MISS MARION RYDER

ERCOLE CARTOTTO

SECOND JULIUS HALGARTEN PRIZE, NATIONAL ACADEMY OF DESIGN

perhaps poetry—all in the legitimate language of art, as I am not willing to say of some kinds of technique where the paint is in high relief. Gérôme called it "*Peinture pour les aveugles*."

The two landscape Altman prizes were given to E. W. Redfield and Gardner Symons. Both were fine landscapes, but Mr. Symons' picture had a very impressive solemnity and expression, and the technique

was very beautiful. Here we had atmosphere and lovely distances, the "inverted bowl" of the sky, the vivid personal impression, and the love of beauty.

For one whose earlier influences were of the finest period of French art I wish to claim a great broadness of view in selecting for praise and appreciation Louis Ritman's "Interior." It was painted in blotches and spots of color, and though drawing



did not seem to have been the aim of the artist he had unconsciously by placing his spots of color in the right place resulted in very good drawing, and that he had consciously made each blot and spot of exactly the right intensity had resulted in giving the various planes of the picture an absolute verity. The dresses thrown carelessly on the bed were surprising in values, and a clear coolness of color enveloped the slight motive of the picture.

Mr. Will H. Low sometimes turns from

the imposing walls with which he decorates our public buildings to his old-time grace and sweetness as in his memorial to Roosevelt.

Mary Greene Blumenschein showed a lady with a harp that had a great deal of charm and elegance though slightly treated.

There were a number of pictures that we should like to talk about but must leave to others.

It seemed to us to be the best Academy Exhibition for years.



LALIQUE GLASS

### THE GLASS OF RENÉ LALIQUE

An exhibition of glass of René Lalique of Paris has recently been held at Knoedler's Galleries in New York, attracting much attention among art lovers and connoisseurs. With reference thereto, Mrs. Thomas W. Dewing (Maria Oakey Dewing), to whom we are indebted for the essay on Mr. French's statue, "Memory," published in our April number, also for the review of the latest exhibition of the National Academy of Design, published herewith, wrote us when the exhibition first opened, as follows:

"In the glass of René Lalique we see the adventure of the imaginative artist who has lifted the veil between the real and what the real holds for the seer, the vision beyond the tangible.

"That glass can be the medium for such sentiment is the surprise—that nature can be so captured and bent to this poetic use—that technique may be so rigid and so fluid—that in so hard a material as glass the quality of moonlight, the tender downiness of little birds, the exquisite fragility of flowers may be expressed.

"These familiar things are used as words in a song suggesting more than themselves, showing that they as well as the pure contour of the vase are speaking of something greater of which they are but a symbol, that evasive but eternal beauty to which the inspired hand may point in using marble, or paint, or musical instruments, or glass. We had not heretofore placed glass so high."

# LADY IN WHITE

A PAINTING BY THOMAS W. DEWING

THE "Lady in White," by Thomas W. Dewing reproduced on the opposite page has recently been acquired by the Worcester Art Museum. Of it a writer, "E. I. S." in the *Museum Bulletin* says:

"In a gallery of modern painting the 'Lady in White,' by Thomas W. Dewing, stands a little apart as if turning to the demure restraint of the past century, and a little skeptical of the brilliant color, dancing sunshine, and aggressiveness of things modern.

"There is perfect harmony between Mr. Dewing's subjects and his technical performance. In the 'Lady in White' a tall slender woman in the late twenties or early thirties is seated near the center of the canvas, the delicate profile of her face outlined against the clear depths of a mirror in which there is no reflection. One even doubts if there is any object in the room to be reflected. The floor about the white skirts of the lady is bare of rugs, the wall beyond her entirely unadorned. For purposes of composition the artist has brought in the mirror in somewhat the same manner as Whistler introduced framed pictures in the 'Portrait of the Artist's Mother.' Here, however, the mirror is not only necessary to the composition, but to the idea as well.

The eye instinctively follows a curve, and, if the curve be a beautiful one, the process is most pleasant. Here our attention, focussed first on the head of the *Lady in White*, is carried upward by the curve of the mirror, forward by the same curve, and down to the hand resting idly on the straight arm of the wicker chair. This horizontal line is repeated in the other arm of the chair and again in the white paneled baseboard.

"Here, as in many of Mr. Dewing's canvases, the repetition of long horizontal lines gives the impression of spaciousness and repose which we associate with his work. Another factor contributing to this impression is the atmosphere with which he envelops his figures. He is interested in perspective, not linear perspective, but what we sometimes call aerial perspective—

a far more difficult thing to achieve. Leonardo was among the first of the Italians to understand it; the Dutch masters, especially Vermeer, were masters of it; and it accounts in large measure for the charm in Alfred Steven's work.

"Undeniably there is charm in illusiveness, though some say it is a variety of charm which belongs to the past. There may be as much mystery in the brilliance, in the dazzling white light, which we often see in the art of today as there is in the subdued tones of the work of such men as Whistler or George Fuller. It is mystery of the older order which we find in our picture. There is mystery in the subject and in the tones of the canvas. The figure is well poised. Though keenly alive to the questions of the day, the lady is still content to take no active part in the world's affairs. She is delightfully well-bred.

"The color scheme is as restrained and delicate as the lady's tapering fingers, or the poise of her neck. One might almost call the picture a study in warm and cool grays. The wall and floor, a very much neutralized yellow-green in the light, change softly into dull blue-green in the shadow, and this same tone is carried up into the mirror. The white gown, by no means white, shows yellow in the light, and blue-gray, with sometimes a faint touch of violet, in the shadow. The warm glow of the cheek and throat is brought out in contrast with the cool depths of the mirror beyond. And the whole is 'pulled together' by a blue haze such as we sometimes see about a river bridge in the early morning, a blue haze which lightens the shadows and brings down the high-lights, increasing the effect of quiet and mystery. The subtle appeal of the canvas is due in part to the luminous shadows and soft diffused light. There are no very high or low values in the picture, a fact which, together with the insistence of horizontal lines, contributes to the general impression of quiet. Thus, in both line and tone, Mr. Dewing's manner of painting is entirely consistent with the quiet charm of the 'Lady in White.'"



COURTESY OF THE WORCESTER ART MUSEUM

# LADY IN WHITE

A PAINTING BY

THOMAS W. DEWING

Recent acquisition of

THE WORCESTER ART MUSEUM

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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## KENYON COX, AN APPRECIATION

Kenyon Cox is gone from us. One of the youngest of the old generation of living painters, and one of the most respected. He stood for all that is most serious and sincere in art. He was a man of great training and deep knowledge and his writings are as fine an achievement as his paintings.

Kenyon Cox was a man of such marked personality that it is always a surprise that the characteristic of his painting is that it is strangely impersonal; and this the more remarkable because what first distinguished him were those famous drawings from the nude made in the French schools. So magnificently realistic and individual that no young student ever made the like before or since. One never forgets seeing them when they were exhibited in the Art Students League here in New York after Cox returned from the Paris schools.

"Now!" said his admirers, "What will he do?" He had his trade at his fingers' ends and being a man of scholarly attainments it was natural that as a student besides being interested in his studies from nature he should be interested in the work of the old masters. He wrote about them

with much knowledge and analysis. Deep in his heart he carried Raphael and Michael Angelo. He was steeped in them. It seemed that he had learned their skill, for in his mural paintings nothing seemed difficult to him. It was with greater mastery than was shown by almost any of the other mural painters (and there are those who are admirably skillful) that he composed his groups, and painted his Raphaelistic cupids and his Michael Angelesque men and women—strangely impersonal.

Cox was a man of a brusque exterior, but of a great deal of both artistic and human sentiment. The vivid originality and realism that his student drawings showed was to have been expected of him in his mature work. To this riddle have I found the key? This masterly work so closely following the traditions of the past may not have been his mature work. It takes some people a long while to live.

It was over thirty years ago at Cornish that he said to me something that would make most people smile but it found an understanding and sympathetic echo in my mind. To me it was not in the least absurd. It recognized the enormous span of life. He said, "I never get used to being grown up. I seem to myself to be a mere shaver, and that what I do or don't do should always be forgiven me on account of my extreme youth."

MARIA OAKLEY DEWING.

## FEDERATION ACTIVITIES

THE collection of Official War Drawings by American artists at the "front" which was placed some time ago in the hands of the American Federation of Arts for circulation by the War Department at Washington, was shown during April in the galleries of the Art Alliance, Rittenhouse Square, Philadelphia. This collection originally comprised 196 drawings, but at Philadelphia was supplemented by a group of seventy-one additional and more recent works. At the close of the Philadelphia exhibition, the collection was divided and one hundred of the more notable things were sent to Savannah, Ga., to be shown in the Telfair Academy the latter half of May. Another large section was

sent to the Interior Department at Washington to be shown there during the month of May under the auspices of the lately formed Division of Visual Instruction, the Bureau of Education. A third group, comprising drawings by Captain André Smith, was returned to the War College to be exhibited at a later date at Cornell University of which Captain Smith is a graduate. The drawings sent to Savannah and now on exhibition in that city will remain in the charge of the Federation.

\* \* \*

During the latter part of April and the early part of May an exhibition in commemoration of the sailing of the steamship, "City of Savannah," the first steamship that crossed the Atlantic ocean, was shown in the Telfair Academy, Savannah, Ga., under the auspices of the American Federation of Arts, comprising Mr. John C. Johansen's notable group of paintings of American shipyards, of which several reproductions are given elsewhere in these pages, together with a group of War Posters lent by Mrs. Fiske Warren of Boston and Mrs. Francis Rogers of New York. The Johansen paintings go from Savannah to the Carnegie Institute, Pittsburgh. One group of the posters is to be shown later in Thomasville, Ga.

\* \* \*

For a special exhibition in Macon, Ga., under the auspices of the Macon Art Association, the Federation secured as a loan from Mr. Charles Warren Eaton of New York, a group of his American landscapes and pictures of Italian lakes.

\* \* \*

The exhibition of works in color and design by some of the leading art schools of this country, arranged and circulated by the American Federation of Arts through the cooperation of the schools, has lately been invited and sent to Honolulu to be shown under the auspices of the Art Department in Hawaii's Second Territorial Fair, June 9th to 14th.

At the same time four of the Federation's illustrated lectures have been requested by an art organization in Honolulu which, it is hoped, is soon to become a chapter of the Federation.

A group of fifty of Joseph Pennell's war work lithographs sent out by the Federation through the courtesy of Keppel & Co. and Mr. Pennell, was shown in April at the Pennsylvania State College. The attendance was over two thousand. The English Department of the College required all students to describe one of the lithographs as an exercise in composition. The galleries were always comfortably filled with visitors from the town as well as the College.

\* \* \*

The Laguna Beach Art Association at Laguna Beach, Cal., has lately become a chapter of the American Federation of Arts. This society was organized last August by about twenty artists. It has now a membership of approximately two hundred. A gallery has been opened for the exhibition of pictures, and the attendance has been over three thousand. A permanent building is planned.

\* \* \*

The American Federation of Arts is circulating the exhibition of paintings, drawings and studies by Lieut. Lemordant of France, shown lately at Yale University and at Gimpel & Wildenstein's galleries in New York. During April the collection was shown at the Museum of the Rhode Island School of Design, Providence. It is now at the Carnegie Institute, Pittsburgh, where it will remain on view during the summer. By special arrangements with Lieut. Lemordant this collection will remain in the hands of the American Federation of Arts during the coming season, and an extended circuit of the Art Museums is being planned.

\* \* \*

As this issue of THE AMERICAN MAGAZINE OF ART goes to press, The American Federation of Arts is holding its Tenth Annual Convention on May 15th, 16th and 17th, at the Metropolitan Museum of Art, New York. More than three hundred delegates from Chapters were enrolled and the attendance is the largest of any convention yet held. The Metropolitan Museum makes an ideal meeting place, and the reception in the Morgan Galleries on the evening of the 14th, was both delightful and enjoyable. A full account of this Convention will appear in the July issue.

## NOTES

### THE ART QUALITY OF THE BRITISH WAR PICTURES

The war paintings and drawings by British artists exhibited in this country under the auspices of the Ministry of Information, have lately been shown in the Carnegie Institute, Pittsburgh. As a foreword to the catalogue, Mr. John W. Beatty, Director of Fine Arts at the Carnegie Institute, has contributed the following illuminating little essay.

"Probably for the first time in history the labors of official artists have been profitably employed in the prosecution of war and in making a pictorial record of it. Actual battle scenes have been portrayed, methods of offense and defense defined and the innumerable incidents of camp and march faithfully recorded.

"Before the war spirit passes and the world returns to the meditation of peaceful and more blessed things, it is well to note what has been done in this field of endeavor. This thought suggested the exhibition in Pittsburgh of the United States official collection of paintings, drawings, etchings and lithographs. Six artists were chosen by the United States government, given official commissions and detailed to make the records which were recently shown in the Institute galleries.

"The present exhibition of war paintings and drawings by British artists is, therefore, the second one of its kind shown in our galleries. Able artists were invited by the British government to visit the various battle fronts, where they made official records of persons, scenes and events. The present exhibition embraces these records.

"The largest contribution to this collection was made by Major Sir William Orpen, an able painter and a brilliant draughtsman, who is represented by 103 paintings and drawings. Sir William's paintings are well known in Pittsburgh. He was awarded a gold medal by the Carnegie Institute International Jury of Award in 1910 for his portrait of himself now in our permanent collection. Sir John Lavery is also well known to our people, he not only having contributed to many of our International Exhibitions, but also being represented in our permanent collection by a painting

entitled, 'The Bridge at Grez.' George Clausen has also frequently contributed to our exhibitions. These men and their associates in this important undertaking have rendered a valuable service. They have made permanent records which will be interesting and important in years to come.

"Our people will note with interest a peculiar characteristic represented by some of the paintings in this collection. This peculiarity consists in the division of some of the forms represented, as, for instance, the surface of the earth, into arbitrary forms resembling cubes. This is an odd fashion of the moment, adopted by a few painters; but it is very doubtful if this peculiar manner, or treatment, adds anything important to a work of art. I am inclined to think it does not. It seems to me rather that whatever power, or strength, or beauty the pictures possess exists in spite of the peculiarity rather than because of it.

"It is not necessary to adopt an arbitrary form or peculiar pattern to represent the character, dignity and beauty of nature. Nature is sublimely beautiful when seen in simplicity and truth; but, as Winslow Homer once said, the thing is to see—to see the great, fundamental and characteristic qualities of nature divested of the commonplace and trivial. A few great painters have discovered and reproduced these qualities of truth and character, but these men are comparatively few. Indeed, only a few, not more than half a score in a generation, have survived the test of time—a Velasquez, a Rembrandt or a Hals, a Van Dyck or a Gainsborough. The painters whose works live, stand as great beacon lights surely guiding our feet. It is only necessary for any modern painter to equal and if possible to excel these great men in order to achieve everlasting fame. The painter who does achieve this result may with confidence ask our consideration when he announces the establishment of a new school and a new standard in art. He need not resort to any unusual or abnormal method.

"In some of these pictures it will be observed that a few dominant forms only are represented. It is not a new thought—this thought of eliminating non-essentials and representing by a few forceful forms the character of nature. This has been em-

played by artists of all times, but the method has not been designated by any peculiar name or title. Neither is the expression of motion by the repetition of form a new thought; this has been done frequently and powerfully. The few forms represented should, however, always be profoundly true or just.

"Winslow Homer's West Indian water colors are admirable examples of the direct, truthful and masterly representations of a few dominating notes as seen in nature by an eye trained by a lifetime of earnest study. Homer never deviated from the simple truth. He did not find it necessary to adopt any peculiar form or formula. He simply expressed with absolute sincerity and with wonderful fidelity the essential characteristics as he saw them in nature."

NOTABLE  
EXHIBITIONS  
IN  
PITTSBURGH

A collection of fifty important paintings by Abbott H. Thayer was placed on exhibition in the Carnegie Institute, Pittsburgh, on Founder's Day, April 24th, continuing on view until June 30th. This collection comprises paintings for the most part owned and lent by public institutions and private collectors. Ten are from the collection of Charles L. Freer of Detroit, deeded by Mr. Freer to the Nation. With the paintings is shown a collection of Mr. Thayer's studies and designs demonstrating the art and science of color concealment, developed by him amidst the peaceful hills of New Hampshire before the great war was even thought of.

This exhibition is in accord with the plan of the Institute to present from time to time the works of eminent American artists within the lifetime of the painters chosen for this distinction. In conjunction with each exhibition of this character, there will be published a brief life of the painter with an authoritative and complete list of his works.

Other collections simultaneously exhibited are the Canadian National Collection comprising seventy-four important works by Canadian artists lent by the Board of Trustees and the Director of the National Gallery of Canada at Ottawa, the memorial collection of paintings by Henry Golden Dearth, and the collection of draw-

ings and studies for mural decorations by Violet Oakley which is being circulated under the auspices of the American Federation of Arts.

Among the recent accessions to the Department of Fine Arts of the Carnegie Institute are many rare and valuable prints which have been added to the Institute's Print Department, and distinguished works in sculpture by Augustus Saint-Gaudens, George Grey Barnard, Frederick MacMonnies and Antoine Louis Barye.

MACHINE-MADE  
VERSUS  
HAND-MADE

The following excellent plea for the improvement of machine-made articles appeared in a recent *Bulletin* of the Pennsylvania Museum published by the Pennsylvania Museum and School of Industrial Art, and signed by "H. B."

"Much has been said and written, most eloquently and by great authorities about 'the abomination of machine-made' art. Let us see how justly and whether there is not something to be said, in rebuttal, on the other side.

"The maker of pottery by hand must have railed against the 'machine-made' ware turned on the wheel, the plaiter of mats against the loom and shuttle, yet these machines have both produced works of superior beauty, not to mention technical excellence, to those turned out by hand. The question for us is, can we or can we not achieve a similar advance with the far more complex machines we now control.

"For there is no blinking the cold fact that the machine has come to stay. If for no other reason because the enormous quantity of every article of use and luxury, required by the vast communities of today, absolutely prohibits the production, by any other means, of sufficient amounts to satisfy their needs.

"Our stumbling block may lie in the training of our designers; we preach loudly the necessity of considering the requirements of the material, how a pattern that is to be woven, must have a different treatment from the same pattern if it is to be painted or moulded, but no one so far as I am aware, has studied the peculiar requirements in this respect, of any of the machines used in producing modern works of indus-

trial art; for everything we use is, or should be a work of art.

"As has been well said, 'We must harness the machine to the mind, not the mind to the machine,' for remember no tool, and the machine is merely a sublimated tool, has a brain of its own, and should not be blamed for faults which it cannot commit. The capacities and limitations of the machine must be studied by trained designers with the view of making the best and improving the worst of them. When this is done it may be that a new and unsuspected beauty of craftsmanship will arise.

"Certain it is that so long as we continue to condemn the machine-made and sigh vainly after the good old times of handicraftsmanship, and train our draughtsmen and designers to keep their attention fixed solely on the handicraft qualities of an article, we shall never reap anything but disappointment. We must recognize that the hand-made has a different but, it may be, not necessarily a better quality than the machine-made.

"Technical achievement must be subordinated to beauty and fitness of design. The attitude which lauds a soulless piece of Chinese jade or ivory carving, because of the extreme difficulty of making it, should surely be abandoned in presence of a machine which can do greater wonders still; but it has not been and the machine has been set to execute still more marvelous intricacies to the utter neglect of the soul of the work—the design.

"Maybe I am wrong and art like romance is dead, but until the new tools have been tried and have failed I am unwilling to admit it.

"To achieve this result there is need, among other things, of more schools like that affiliated with this Museum. There, in more than one department of art craftsmanship, the student may learn to carry out in actual material the design he first lays out on paper. But these facilities he may find in many another school of industrial art in the world. In one respect and in one craft our school has a great advantage over most others. In the important, nay vital, department of weaving the student may proceed from his theoretical study of the art of ornament as

applied to textile materials, to the production of them not by hand but by the modern machines and processes. He can learn to spin and dye the threads of silk, wool, linen or what not, and then to weave his material in the pattern and weave he may have chosen, under precisely the conditions of commercial production which he will have to meet when he proceeds to submit his wares to the cold competition of a heartless market.

"Surely these almost ideal conditions of study and training should, sooner or later, produce some such revolution in our present uninspired textile trade as was brought about, in England, by the workshops instituted by the late William Morris."

#### ART IN ST. PAUL

This interesting account of art in St. Paul appeared in a recent number of the *Bulletin* of the St. Paul Institute. It goes to show what one western city is doing to cultivate both knowledge and appreciation of art and what splendid response it is receiving on the part of the public. It also emphasizes the fact that "the times have changed."

"When one recalls the time, not so very distant, when an art exhibition took place but once a year in St. Paul, or, within the memory of many of us, not that often, the work which the Institute has been doing for the past two years seems all the more remarkable. There has been something 'going on' continually in the little exhibition gallery of the Public Library during the seasons 1917-18 and 1918-19, as those who have taken the trouble to find out very well know. The despondent art students and art lovers can no longer quite honestly go about mourning that there is really nothing to be seen in this western town. It is a habit easy to get into, and one which lasts long after the occasion for it has passed.

"The Institute's first exhibition last fall was a collection of prints generously lent by the Minneapolis Art Institute.

"After this the influenza panic unfortunately closed the doors of the gallery upon the vivid, bold and sunny pictures of Vaclav Vytlacil. Following this came the annual exhibition of the Artists Society of



St. Paul, interesting and varied in character and larger than last year.

"The first of the years saw installed the best collection of bronzes ever shown in St. Paul. They were accompanied by a collection of paintings, both sculpture and canvases being the work of contemporary Americans. For two weeks following, the use of the gallery was given to the Photographers' Section of the Institute in which to show a collection of photographs of Ramsey County men and women who had served or fallen during the war. The collection was destined for the Ramsey County War Records Commission.

"Next, as a tribute to one of St. Paul's artists, Ethelwyn Lowry, who had passed away during the influenza epidemic, came an exhibition of her woodcarvings and paintings.

"Immediately after came a group of impressionistic paintings of Norway by William H. Singer, a not too well-known American landscape painter.

"The delightful and splendid outburst of brilliant posters by the school children of St. Paul during library week was indeed a revelation of the native ability of the children themselves and of the able direction of the teachers. Everybody was surprised at the variety, the number (nearly 500, produced in six weeks of work at two lessons per week), the excellent drawing, the beautiful color, the originality of idea and inventiveness of the majority of them.

"Immediately after this was shown an exhibition of paintings by artists of Minneapolis, an invitation to exhibit having been extended to them by the St. Paul Institute.

"The exhibition work will continue, it is expected, until the middle of June. The month of April brought an exhibition of pictorial photography from the Alumni of the Clarence H. White School of Photography. On the evening of Wednesday, April 9th, the photographers' section of the Institute gave a reception on the occasion of its opening.

"During May there is being shown an exhibition of etchings from the Chicago Society of Etchers. The last week of this month the gallery will be used for showing the art work of the public schools. The first two weeks of June the Artists League

will exhibit the work done by their organization during the year."

AN AMERICAN  
SCULPTOR'S  
SPLENDID  
WAR WORK

Anna Coleman Ladd (Mrs. Maynard Ladd), of Boston, whose work in sculpture is well known to readers of THE AMERICAN MAGAZINE OF ART, rendered extraordinary service during the war in the making of masks for the permanently disfigured. In a short address given by Mrs. Ladd in the auditorium of the Red Cross Building at Washington she told very simply and very modestly of this work.

Mrs. Ladd went abroad with the intention of driving an automobile, but no sooner did she land than appeal was made for this particular work, for which she was peculiarly fitted, both by gift and temperament. A British sculptor was doing similar work in England, but there was no one doing it in France. The difficulties at first seemed insuperable, but with the utmost ingenuity and dauntless courage and determination Mrs. Ladd set to work, won the approval and assistance of the French surgeons, the cooperation of an exceedingly skillful mechanic, and eventually evolved masks so light that they could be worn without discomfort and so perfect that they restored to the injured a normal appearance and spared them from notice and remark. These masks are of the thinnest, lightest metal and are produced by a system of electrolysis from casts. They are, moreover, painted with a celluloid paint, in exact imitation of the flesh. The lips are always modeled slightly open so that the wearer can smoke and speak.

Of her subjects Mrs. Ladd made careful study. Where photographs were obtainable she followed them, but where they were not she gave expression to the features which seemed in harmony with the character of the man. None but an artist who had given much time to portraiture and was peculiarly gifted along these lines could have accomplished such satisfactory results.

Mrs. Ladd made 70 such masks while in France and organized the work under French sculptors and mechanics so it can be continued as long as it is needed. The touching gratitude of the men and their



MODEL OF A MOHAWK AND HUDSON TRAIN

A workable toy about three feet long by Oscar L. Davidson and his son, Austin H. Davidson.  
EXHIBITED IN THE JOHN HERRON ART INSTITUTE, INDIANAPOLIS, INDIANA

families was expressed in letters testifying eloquently to the artist's success in the work. This is a use for art which has not heretofore been considered.

Mutilation and disfigurement were peculiarly abhorrent to Mrs. Ladd. It was her deep admiration for the brave men and for France that sustained her. The work was done in an improvised studio in the Latin Quarter where for many months she lived alone. During her evenings and on Sundays, and especially when the bombardment left her studio empty she was able in the way of recreation to model some little symbolic figures and portraits expressive of the spirit which she saw on every side. These were lately shown at the Gorham Galleries, New York and later at Doll and Richards, Boston.

#### ART IN MILWAUKEE

The annual exhibition of the Wisconsin Painters and Sculptors, and of the Wisconsin Society of Applied Arts, opened for a period of six weeks on Friday, April 4th. The following awards were made: The Milwaukee Art Institute medal to Mabel Kay for the painting, "Hyacinth Motif"; first Honorable Mention to Donna Schuster for the painting, "Garden Path"; second Honorable Mention to Gustav Moeller for

a group of paintings; third Honorable Mention to Frank T. Johnson for a group of paintings. No medal was given this year in sculpture, but an Honorable Mention was awarded to Otilie Reinke.

In the Applied Arts, five prizes were given: to Mr. E. F. Kronquist for metal work; to Mrs. Sophie E. Harris for book-binding; to Winifred Phillips for a composition piece, a tray; to Burton S. Boundy for six monotypes. Honorable Mentions were awarded to Rachel Stuart for design for printed goods, to Gertrude M. Copp for a chocolate set, to Helen Hoppen for book plates, to E. Mabel Frame for silver coffee set, to Mrs. Alexander Mueller for pottery.

A festival of Wisconsin Art was held from April 4th to May 15th, the period of the exhibitions. During this time the poets, musicians, actors, dancers, pantomimists, the art-crafters, the painters, sculptors and architects of various state organizations contributed programs for the festival. The Milwaukee Art Institute thus brought about a symposium of the arts, where equal emphasis was given each medium of expression. From time to time various museums and institutions of art have held annual exhibitions for the representative arts, but this is the first time all the arts have been brought together.

AMERICAN-  
ZATION  
THROUGH ART

For the sixth year the Museum of Fine Arts, Boston, is inviting children between nine and fourteen years of age to come to a series of Saturday afternoon stories told by the Museum Instructor, Mrs. Scales.

This year the series of stories is entitled, "The Nations Come to America Bringing Gifts." And each week stories of a different country—England, Italy, Syria, Japan—are told which focus on the Museum collections from those countries, and which suggest some traits characteristic of the peoples who have come to our country. As many children of foreign descent come to the story hours, there is added to the usual purpose of such stories an under-motive of Americanization. For it is hoped that even in a small way a better acquaintance with what is good in the work and spirit of these countries may help the children to want to use these gifts in the service of America. It is hoped also that this simple, friendly way of seeing the Museum may make it seem natural to the children that one should like and enjoy beautiful objects.

CHILDREN  
IN THE  
ART MUSEUMS

The Toledo Museum of Art directs a large portion of its energies towards engaging the interest and cultivating the intellect of Toledo's little citizens. Not only are story hours conducted and lectures given for school children, but at present time the Museum is holding three free classes in design for children in the public and parochial schools. This with the object of cultivating the art of design in order that American manufacturers may not hereafter have to go to Europe for designs and designers.

The Toledo Museum of Art also has set aside certain free music hours for children. Lantern slides are used to show scenes from the operas and pictures of the composers, and with music and story they thus learn to know the operas in a way to make them long remembered. During 1918 over 2,000 children were present at these music hours, every seat in the lecture hall being filled upon each occasion.

But this is not all. In a recent *Bulletin*

the following table, listing the various activities during the past year with the number of children taking part in each is given:

Children's Concerts.....	2,000
Story Hours.....	6,500
Bird Conservation.....	15,000
Nature Classes.....	1,500
Educational Movies.....	18,300
Flower Gardens.....	4,000
Burroughs Celebration.....	20,000
Patriotic Poster Exhibits.....	13,000
Design Classes.....	600
Extension Exhibits.....	3,000
Belgian Orphan Relief.....	1,200
Patriotic Play Week.....	1,000

This makes a total of over 86,000 constructive contacts with the child life of the community during a single year. A wonderful record and one of which the Toledo Museum of Art may be justly proud.

ART TRAINING  
FOR MEN  
IN THE  
A. E. F.

It is reported that an art training center for men in the American Army has been opened at Bellevue, between Paris and Versailles, under the auspices of the War Work Council of the Y. M. C. A., and that 500 students are already enrolled. The courses offered are in painting, sculpture, interior decoration, industrial and commercial art design, ornamental modeling and architectural engineering. George S. Hellman, director of the Department of Fine Arts of the Y. M. C. A. Army Educational Commission, is in charge, and is having the assistance of Lorado Taft, sculptor, of Chicago; John G. Howard, architect, of California and Lester Hornby, etcher, of Providence, R. I.

The French artists are cooperating; those who speak English lecturing at the school, others opening their ateliers to the students. The methods followed are those of the Beaux-Arts in Paris.

Arrangements are being made to facilitate in every way the instruction of specially qualified soldiers and permit their attendance not only at the school at Bellevue, but at the Ecole des Beaux-Arts and other famous French institutions. It is thought that the Institution will be made permanent and that, perhaps as many as a thousand or



MODEL OF AN ELIZABETHIAN SHIP

A toy not quite two feet high by Oscar L. Davidson and his son, Austin H. Davidson  
EXHIBITED IN THE JOHN HERRON ART INSTITUTE, INDIANAPOLIS, INDIANA

even fifteen hundred men will take advantage of the opportunities thus afforded them.

**ZEEBRUGGE MEMORIAL** According to the Journal of the Royal Institute of British Architects for March, it is proposed by the Anglo-Belgian Union to commemorate the heroic landing of the British forces on the Mole at Zeebrugge and the blocking of the Bruges Canal on April 23, 1918, by the erection of a memorial at the western side of the entrance to the Canal. The project is under the patronage of their Majesties King George and King Albert. The Society hopes to have at its disposal for this purpose a sum of £30,000, and announces a competition for the design of the monument which shall be open to architects and sculptors of British and Belgian nationality, competing either separately or in collaboration. It is desired that the monument should be visible at sea for a considerable distance, and it must thus be conceived on a large scale, the height from

the ground to be not less than 75 feet. The form of the monument is left entirely to the competitors, but the material to be used must be granite or granite and bronze. The promoters suggest that the following incidents would be suitable subjects for commemoration:—(a) The storming of the mole; (b) the blocking of the canal entrance; (c) the blowing up of the viaduct; (d) the rescue of the blockship crews; (e) the co-operation of aircraft; (f) the smoke screens used by naval craft. Prizes will be awarded as follows: 1st Prize, commission and execution of memorial; 2d, 3d and 4th prizes of £150, £75 and £50 each, respectively. Should the memorial not be executed, prizes of £200, £150, £75 and £50 respectively, will be given to the first four designs in order of merit. The jury of accessors will comprise Sir George Framp-ton, R.A. (chairman), M. Victor Rousseau, M. Paul Lambotte, C.B.E., M. Jules Brunfaut, M. Ryelandt, Mr. Ernest Newton, A.R.A., and Mr. M. H. Spielman, F.S.A.

The drawings and models must be

delivered carriage paid at 9, Conduit Street, between 1st and 15th November, 1919. All particulars of the competition can be obtained from the Hon. Secretary, Anglo-Belgian Union, 35, Albemarle Street, W. 1., London, England.

**FRENCH ART  
AT THE  
FOGG MUSEUM**

An extraordinary little exhibition of French art was set forth in April by the Fogg Museum as "a testimonial to the devoted service of French officers at Harvard University during the war." Of this exhibition, unique both in quality, composition and arrangement, William Howe Downes of the Boston Transcript has said: "The private collections of America were generously drawn upon to provide this extraordinary ensemble of old and modern French art. in which nothing but quality was considered. Bronze and marble and wood and terracotta sculpture were harmoniously and successfully placed in connection with tapestries and furniture and pictures, to the advantage of each and all, proving the essential artistic worth of each kind of art, and the sense of continuity and style that runs through ten centuries of French art. Chronology was boldly disregarded in the general disposition of objects whenever it seemed expedient. It was indeed quite striking to notice how Nattier and Manet were made to dwell together in brotherly harmony, and how the eighteenth century and the nineteenth were linked together in neighborly relations. There were in this display paintings by Courbet, Degaz, Delacroix, Watteau, Fragonard, Boucher, David, de Chavannes, Corot, Chardin, Lebrun—to name only a few—besides wonderful tapestries by French weavers, etchings, lithographs, drawings, and other black and white pictures. Old furniture displayed in the main gallery contributed subtly to lend an air of dignified domesticity." In the truest sense this was a brilliant event, and a worthy tribute to France.

**ART IN  
MEMPHIS**

In the Brooks Memorial Art Gallery, Overton Park, Memphis, Tenn., an exhibition of paintings by Irving R. Wiles and the late William M. Chase is being held.

This is the first time that a comprehensive collection of Mr. Chase's work has been shown in Memphis. As Mr. Chase served on the jury to select the permanent collection for this Art Gallery, his paintings are of special interest to Memphis citizens.

This is but the latest of a notable series of exhibitions which has been held in this Gallery during the past season beginning last October with an exhibition of paintings by Jonas Lie and small bronzes by American sculptors, and including an exhibition of copies of old masters by Carroll Beckwith, a group exhibition of paintings by contemporary American artists, an exhibition of cartoons by Louis Raemaekers, of etchings and lithographs by Joseph Pennell, of industrial art assembled by the Art Alliance of America, of paintings by H. Carol-Delvaile, portrait reliefs and medals by T. Spicer-Simson, war lithographs by Lucien Jonas, and etchings by Millet, Whistler, and other distinguished etchers. Arrangements for these exhibitions have been made by Miss Florence McIntyre, the Director of the Gallery.

**THE HOUSTON  
ART LEAGUE** The Houston Art League has received as a bequest the George M. Dickson collection comprising twenty-five paintings, one colored engraving, five bronzes, some ivories and fragments of stained glass.

All of these things, except the ivories which were thought to be too frail to be exhibited without proper cases, were placed temporarily on view in the University Club of Houston. The Club hung the pictures as advantageously as the wall space would permit and the public is welcome at all times to view the collection.

The paintings, which make up the greater part of the collection, consist of landscapes by Wm. Keith, Appel, Kitchell, Bundy and the local artist, Julian Onderdonk. The gem of the collection is without doubt a small painting by George Inness, America's foremost landscape artist of the past decade. Of almost equal interest are a genre picture by the Dutch artist, Anton Mauve, and a characteristic picture with animals by J. L. Gérôme, the noted French artist. Possibly one of the most prized pictures of the collection is a portrait study by the recently deceased William M. Chase.



THE WARRING SEA

WILLIAM STEEPLE DAVIS

The rest of the collection consists of some copies of the Italian masters and some interesting works whose authorship remains somewhat in doubt. Among these there is a large canvas of St. George and the Dragon, which is obviously of the school of Guido Reni. There is also a small picture which seems to be an authentic work of Franz Van Mieris, a Flemish master of the early seventeenth century. Some works by modern artists complete the group, which constitutes a fine nucleus for the Art League's permanent collection.

#### THE BROOKLYN SOCIETY OF ARTISTS

The Brooklyn Society of Artists was organized during the summer of 1917 by a group of resident painters who felt that the Borough should have an active society for conducting art exhibitions of contemporary work and promoting community of interest among the artists and art lovers of the city, different classes of membership being provided to include both groups. There are now 86 members enrolled, among whom are F. J. Boston, Miss Bannister, E. L. and Mary G. Blumenschein, Leon Dabo, Benjamin Eggleston, H. C. Edwards, Harry Roseland, Guy Wiegand, Charles Vezin,

C. A. Hulbert, W. S. Davis and W. Wadsworth.

The present officers are: Fred J. Boston, president; Benjamin Eggleston and Alexandra R. Harris, vice-presidents; Hamilton Easter Field, corresponding secretary; Eugene A. Johns, recording secretary, and Nicholas Macsoud, treasurer.

The first exhibition held was for the benefit of the Red Cross. This was followed by the first annual exhibition held in January 1918, and later in the season, a sale of "thumb-box" sketches again for the Red Cross. The second exhibition was held this past spring when over 150 paintings, water colors, pastels, and miniatures, besides several examples of sculpture, were shown. A supplementary exhibit of "thumb-box" sketches was included.

#### LACES, EMBROIDERIES AND A NOTABLE GIFT

The Brooklyn Museum opened on April 28th a notable exhibition of old laces and embroideries, with a tea in honor of the Needle and Bobbin Club at which Madame Teresa Cerutti gave interpretive dancing. This exhibition includes a loan of fifty or sixty pieces of rare merit from a noted collection in Philadelphia, and various

purchases made at the recent Benguist sale, some of which are a gift to the Museum from Miss Theodora Wilbour of New York City; others, purchases made by the Museum at this sale, and still others loans or gifts of pieces from this sale as may be determined later on. In the last mentioned class is a Venetian Gothic point lace and linen alb which was one of the most important pieces of the Benguist sale. Miss Theodora Wilbour's gift includes a seventeenth century English court mantle of velvet, decorated with gold embroidery, and the Museum purchase consists of a magnificent set of English sixteenth century "petit-point" embroidered bed hangings, six in number. Recent Museum acquisitions of early American furniture, so far unexhibited, are also shown.

The Brooklyn Museum has been notified by the French Embassy at Washington that the French Ministry of Fine Arts has authorized a gift to the Museum of two large Albi vases known as *Les Cygnes* (the swans). These vases stand seven feet high from the floor with their pedestals. They were decorated by Bienville, and were executed at the historic government manufactory at Sevres. This gift is mentioned as being made in recognition of the hospitality of the Museum in caring for the French national loan collection of art which was exhibited at the Museum, and in its custody during the war, and which has recently been returned to France.

NOTES  
FROM THE  
CLEVELAND  
MUSEUM  
OF ART

The Cleveland Museum of Art has taken the first steps in departmentalization, and the following appointments are of interest: Mr. J. Arthur MacLean (hitherto general Curator of the Museum), as Curator of Oriental Art; Mr. Lawrence Park as Curator of Colonial Art; and Mr. William M. Milliken as Curator of Decorative Arts. The growth of the Museum has brought about this action, and the step will lead to further development and usefulness on the part of the Museum along these lines.

The Museum has recently acquired for the Department of Colonial Art the portrait of Mrs. Theodore Atkinson by Blackburn; the portrait of Master Jeremiah Belknap by Badger; and the portrait of

Master Samuel B. Clark by Frothingham.

Another recent acquisition is a portrait by Allen Smith of his mother. Allen Smith was a contemporary of Healey, Huntington and Elliot, and his work though much less well known compares very favorably with theirs.

An exhibition of French paintings was held in the Montclair Art Museum from April 12th to May 18th. There were twenty-eight pictures in all, by Monet, Pissarro, Renoir, Sisley, André, Maufra and others. Charles Bull, the well known illustrator, is President of the Board of Trustees of this little wide-awake Museum. Miss Katherine Innes is Curator.

## A POSTSCRIPT ABOUT THE FRENCH STATUE

BY MARIE OAKEY DEWING

"What is this about the Renaissance? How about Michael Angelo?" This question has been asked me in connection with my few words in the April number of this magazine about the French statue. And that I may not seem in the wrong I shall endeavor to answer it.

In the first place, I never think of Michael Angelo as belonging to any period at all. He was so great a personality that he stood alone for all time. By an intentional departure from nature, and by an exaggeration which his particular genius used as a tool he attained that largeness which the reposeful Greek gained in another way, and what in his hands was symphonic must be only a pitfall to his imitators.

That largeness is to be found in nature and one of the most unexpected triumphs of French's statue, is that he has made a real woman absolutely modern and yet with a Greek largeness.

The photographs of this statue are not very true. The legs, too near the camera, have a Michael Angelesque exaggeration, appear larger and more muscular than the original. It is a pity that we can not show the young feminine neck and shoulders at the back whose beauty is enhanced by that exquisite surface the sculptor himself with the chisel in his own hands has accomplished in this statue.

## BOOK REVIEWS

**EMANCIPATION AND THE FREED IN AMERICAN SCULPTURE (BLACK FOLK IN ART SERIES) A STUDY IN INTERPRETATION.** BY FREEMAN HENRY MORRIS MURRAY. Published by the Author at 1733 7th Street, Washington, D. C. Price \$1.75.

This is an interesting and excellent little book dealing with the negro in American sculpture as a subject and comprises a series of papers presented as lectures at the summer school and Chautauqua of the National Religious Training School at Durham, N. C., in 1913, somewhat amplified and admirably illustrated. Under the general title "Black Folk in Art," the author is gathering and arranging material which he expects to publish in the form of other monographs. His effort is not to take the part of the critic, but the interpreter; to give more meaning rather than less value to the works of art discussed.

The first important work which the author mentions that found its inspiration in a representative of the negro race, was W. W. Story's statue, "The Libyan Sibyl," which was modeled by the sculptor in Rome in the first year in the Civil War. It was Mr. Story's intention that the figure should be thoroughly African and that it should stand for the race, epitomizing its struggle in its outreachings toward civilization.

The period following the Civil War naturally saw the execution of numerous works in sculpture of negroes, such as J. Q. A. Ward's, "Freedman" his Beecher Monument in Brooklyn, and Thomas Ball's "Emancipation" group, to say nothing of the little statuettes by John Rogers. But it is astounding to the average reader to find how frequently the themes of emancipation and freedom have been used by American sculptors. Perhaps the most notable example of all is the Shaw Monument by Saint-Gaudens in Boston, which among memorials as a work of art stands almost preeminent. Mention is also made of Mr. French's group, "Africa," in front of the Custom House, New York City, and of A. Stirling Calder's great group, "The Nations of the East," executed for the Panama-Pacific Exposition.

**PICTURES OF LONDON AND PICTURES OF PARIS. BY CELEBRATED ARTISTS.** John Lane Company, London and New York, Publishers. Price \$1.50 net each.

These little volumes, which are identical and simultaneously published, are picture books of two of the greatest cities in the world; cities of marked individuality and dear to the hearts of every American traveler. Each has a number of plates in color. The pictures of Paris are in many instances contributed by American artists; for example, Lester G. Hornby, George T. Plowman and Herman A. Webster, all well known American etchers. The pictures of London are largely, if not exclusively, by British artists, among whom may be mentioned Cecil King, Tony Grubhofer and William Monk. Most charming is the rendering of the Thames by Emile Claus, entitled, "A Morning in May." Noteworthy also for merit and charm are views of Trafalgar Square, "King Charles' Day," by Arthur Hacker; "Henry VII's Chapel, Westminster Abbey," by Cecil King and "Spring in Hyde Park," by Alice Fanner, all three reproductions in color.

**DUTCH LANDSCAPE ETCHERS OF THE SEVENTEENTH CENTURY.** BY WILLIAM ASPENWALL BRADLEY. One hundred and forty-six pages. Fifty illustrations. Yale University Press, New Haven, Conn. Price \$1.50.

Beginning with such "primitives" as Hercules Seghers and Esaias van de Velde, Mr. Bradley deals with all of the more important and many of the minor men of the period, with the exception of Rembrandt, concerning whose work in this field so much has already been written. The author's aim is to trace the development of Dutch landscape etching in the seventeenth century, at a period when the art first attained full and characteristic expression. No other book, in English, covers quite the same ground.

As a writer on prints as well as a maker of verse, Mr. Bradley is well known, and it need only be said that these little essays are in his best style. The illustrations are numerous, well chosen and good. The book is one which print collectors will not only read with interest but wish to own.



# THE AMERICAN FEDERATION OF ARTS

## TRAVELING EXHIBITIONS

**T**HE AMERICAN FEDERATION OF ARTS assembles and sends out exhibitions of works of art of various kinds but of invariably high quality with the purpose of increasing the knowledge and hence the appreciation of art and so extending its privileges.

These exhibitions are *assembled* by *experts*, from the leading exhibitions of contemporary work, from museums, artists, collectors, and other sources. They are carefully listed, fully insured, and sent out on well-routed circuits.

Forty Exhibitions are already planned for the coming season embracing oil paintings, water colors, lithographs, drawings, etchings, photographs of great variety and interest.

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*Secretary, The American Federation of Arts,*  
1741 New York Avenue,  
Washington, D. C.

# THE AMERICAN FEDERATION OF ARTS

WASHINGTON, D. C.



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HEADQUARTERS OF THE AMERICAN FEDERATION OF ARTS

**T**HE AMERICAN FEDERATION OF ARTS was organized in 1909, incorporated in 1916, to cultivate knowledge and appreciation of art; that better production might be induced, the lives of the people enriched, and that through these means, finer standards of citizenship and higher ideals of civilization might be established in America. The main office of the Federation is on the first floor in the historic "Octagon," owned and occupied by the American Institute of Architects, in Washington, D. C.

It has become the NATIONAL ART ORGANIZATION OF AMERICA. More than two hundred organizations scattered throughout the United States including all the Art Museums and the majority of the other leading art associations are affiliated as Chapters, besides which, it has a large and rapidly increasing individual membership of broad-minded, art-loving people desirous of passing on to others those pleasures and benefits derived through immaterial things which they, themselves, have found of inestimable value.

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**THE AMERICAN MAGAZINE OF ART**, an illustrated monthly, and the **AMERICAN ART ANNUAL**, a comprehensive directory of art in America, are published by the Federation.

**Membership (individual):**—Associate, \$3.00 a year. Active \$10.00 a year. Contributing \$100.00 a year. Life membership \$500. Perpetual membership \$1,000.

For further information address

MISS LEILA MECHLIN, *Secretary*,

1741 New York Ave., Washington, D. C.

# THE AMERICAN MAGAZINE OF ART

JULY, 1919

## TABLE OF CONTENTS

"MACPHERSON AND MACDONALD," A PAINTING BY GARI MELCHERS.....	Frontispiece
CAMOUFLAGE AND ART.....	By HOMER SAINT-GAUDENS 319
KATHERINE CAMERON'S ETCHINGS OF FLOWERS.....	323
<i>Three illustrations</i>	
TENTH ANNUAL CONVENTION OF THE AMERICAN FED- ERATION OF ARTS.....	326
EXHIBITION OF AMERICAN PAINTING IN DETROIT.....	330
<i>One illustration</i>	
THE ARTS CLUB OF CHICAGO.....	By LENA M. McCAULEY 332
<i>One illustration</i>	
CHINESE PAINTING.....	By CHURCHILL RIPLEY 334
<i>One illustration</i>	
LOUISE UPTON BRUMBACK.....	By EFFIE SEACHREST 336
<i>One illustration</i>	
IN MANY-GARDENED PASADENA.....	By ESTHER MATSON 337
<i>Four illustrations</i>	
ENGLISH COMMERCIAL POSTERS,	By AMELIA DOROTHY DEFRIES 342
<i>Eight illustrations</i>	
ART AND THE COLLEGES.....	By ALBERT MANN, JR. 347
DA VINCI, A SONNET.....	By ERWIN F. SMITH 349
EDITORIALS: THE MUSEUM IN WAR AND PEACE. HELEN HYDE..	350
NOTES	ITEMS

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## MACPHERSON AND MACDONALD

A PAINTING BY  
GARI MELCHERS

# THE AMERICAN MAGAZINE OF ART

VOLUME X                      JULY, 1919                      NUMBER 9

## CAMOUFLAGE AND ART

BY HOMER SAINT-GAUDENS

Capt. Co. A. 40th Engineers, Camouflage Section, A. E. F.

**C**AMOUFLAGE in the American Army in France depended far more on Ingenuity than on Art. Though if the Ingenuity had not been based on principles acquired in the study of Art, chaos must have resulted from our efforts.

Unfortunately, we were stamped at the outset as Camouflage Artists and as "Camouflage Artists" we were expected, in our initial work, to be able to produce endless yards of magic veil under which everyone from General to private could hide both himself and his luggage, however fat.

Our merits were established or demolished on the basis of the story of the railroad tracks. They had all heard about those railroad tracks that had been painted in perspective on a wooden screen and set up across the true rails where they ran between the station and storehouse so that the traffic on the street, crossing the track behind the screen, could be carried on unbeknownst to the Germans. Unfortunately when I saw that screen at Pont-a-Mousson it had been weather-beaten by a couple of years exposure to the consistency and color of an abandoned freight car. Yet the traffic behind it passed by unmolested. I doubt whether, even when new, the device deceived the Germans for one single day. It faced due North and so threw a strong shadow. Owing to the buildings the light on it must have varied in the morning and the afternoon. Moreover, the first time German aeroplane information of the traffic there was com-

pared with German balloon reports, the discrepancy must have led to investigation.

But as a consequence of just such Sunday Supplement edification the Army was one-third credulous and two-thirds skeptical of our value. The faithful understood that if we painted the bottom of a potato white and graded it up to brown on top, they could not see it in the road. Therefore, we were wizards who could hide them in any emergency. The skeptical decided, as the literal translation of our French name implied, that we were fakirs and would have none of us.

The result was the same from either attitude. Other armies, allied or enemy, might develop their schemes of scientific murder with a business-like military policy of obtaining the best results at the least expenditure of lives or property. But the nephews of Uncle Sam, firm in the belief that invisibility was either wafted to them by us as friendly Genie, or not obtainable at any price, advanced with a carefree enthusiasm that is still manifesting itself in the casualty reports. Only toward the end of the war did we reach a position where we could convince the authorities that, without proper camouflage discipline, the material work of the Camouflage Section must inevitably fail to balance the foolish mistakes made through indifference to camouflage needs, that, for example, it profits little to conceal guns themselves, when ammunition trains needlessly remain parked in the open, during the daylight hours,

directly behind these guns, as I remember they did in a gully on the sides of the Mort Homme just above the Verdun-Argonne attack of September 26th.

In my own personal experience this condition of indifference rose to its climax at the time we reached "Death Valley," a few kilometers south of St. Giles on the Vesle. There I found assembled two regiments of three-inch rifles, one regiment of six-inch howitzers and one regiment of six-inch rifles, ninety-six guns in all, which were blazing away, in a truly sunny France, with what camouflage they possessed hung over them like mushrooms, and about them their picketed horses, their ammunition caissons, their latrines, their kitchens, their pup tents and the freshly-turned earth of their dugouts, forming a raw and awful litter. They needed only to have a battalion of engineers building a bridge on the stream in the valley and a quantity of infantry held near in reserve, to present to the German such a target as they had not been offered in years.

Lieutenant Thrasher, one of our best officers, who was killed there a few days later, attempting to clean up that Augean Stable, was in a pitiable state of mind over it. Well he might be. When the Hun had got his own artillery into their well reconnoitered positions and had finished his work, the place was a shambles with not a battery remaining in its original position.

It must be obvious from this that our work required a much wider scope than that of applying the theories of protective coloration of animals to men who stumbled around by day and night in rain and mud, or dust and hot sun, as the season allotted, generally without food and frequently in gas-masks, driven by the agonizing demands of present-day fighting to a point where the thought of getting hit was regarded with more or less relief.

In our development, which altered very much with the broadening of our scope, we set out guided largely by French principles. This was natural as the French, with their good-humor and insight helped generously when help was asked, kept out of the way when not wanted, encouraged us in our successes and remained silent over our failures. The English, however, had also received an excellent reputation for rough-

and-tumble results. Therefore, we sought to combine the good qualities of the two. But we soon found out, what the rest of the Army was discovering with equal speed, that we could not adopt wholesale the extraneous methods of others and apply them with success to our own eccentricities, at the very moment when warfare was changing from trench to field.

Throughout all our operations, however, we attempted, at the front, to have a lieutenant in charge of the work of each Division, a captain in charge of the work of each Corps and a major or a captain in charge of the work of each Army. Of all these officers there was required more responsibility and initiative than was expected in the same grades in other branches of the service. They not only had to meet the eccentricities of paper-work, and to control the men under them with the universal ability and responsibility, but they had to know, as well, the photographic values, textures and characteristics of materials required, and the best means of adapting them to the natural aspects of the area in which they operated. They had to learn how to approach superior officers to obtain what they were after in time of stress. They had to maintain their initiative and ingenuity.

Our best officers were architects. They not only understood the principles of form and color, but they had been faced with clients who wanted the linen-closet, the stairs and the chimney all in the same place. Long pestered with the practical side of life, they tempered their art to a line of brass tacks.

For our non-commissioned officers and privates, moving-picture and stage property men and carpenters were by all odds the most successful. An ability to handle those superior in rank and a resourcefulness at all hours was theirs.

Camouflage, as we found it, had two functions, to deceive the eye and to deceive the aeroplane cameras. Concealment from the eye was concealment from enemy observation posts and balloons. Except in the case of actual movement, or very large objects, aeroplane observation was photographic. Concealment from the eye was accomplished by imitating something else, that is by making an observation post



look like a coil of wire, or by disguising an object so it was not seen at all, or looked like nothing in particular. Most front line work came in this category, and consisted merely of a clever manipulation of the surroundings. Road screening, by the way, which has often been spoken of, in this connection, was not concealment at all. Nothing was ever stretched over the top of a road. From an engineering point of view that would have been wholly impractical, nor would the screens along the sides conceal the road. The road was on the map. It could be inspected by enemy aeroplanes, and it was by the map that the Artillery shot. The good that road-screening did was to prevent the enemy from estimating from his observation balloons the nature and the amount of traffic on those roads and therefore the troops that those roads fed.

Concealment from aeroplane observation was more difficult, as the camera was more accurate than the eye. Objects to be so concealed were such as batteries, tracks, trenches, and dumps. In hiding these we were least successful, because we could rarely show our army the proof of the pudding. Officers could see what they could see, but without photographs they could not see what the camera saw, and the Photographic Section of the Aviation Corps was unable to produce results until too late.

However, we inspected and preached until our lungs and our legs were sore. We explained that an individual object of any reasonable size, like a camion or a machine-gun position is invisible on the normal aeroplane photograph, taken at two thousand meters. It is the recognizable repetition of this object, or its position in relation to its surroundings, or the signs of occupation about it, like paths or dust, that betray the object. A photograph cannot show a trench-mortar with a man or two about it. But it can show the characteristic mark of the mortar's emplacement in the trench, or the peculiar nature of the disturbance when, even with all the care in the world, they attempt to set a machine-gun up in a wheat field, as I remember they did out in front of the Bois de Belleau. A photograph cannot show a field-gun, but if four of them, a battery, have been in action, it can distinctly show the paths leading up to

them and ammunition-boxes and dug-up earth and the four white evenly placed scars made by their blast marks, where the grass has been burnt flat before them.

Photographs show patterns of black and white composed of color, form, shadow and texture.

Color proved to be of relatively small importance. But color meant paint, and as painters we were asked to render invisible everything from a motor-truck to Division Headquarters. Most of it could not be done. Is the amorphousness of this motor-truck to be accomplished under a tree, or out by a wheat-field? Trucks do move. Also they get covered with mud and dirt. As for Headquarters, one side will shine in the morning sun and the other in the afternoon light. Moreover, a building throws a shadow. Its shadow bears an absolute relation to its form. The shadows vary during the day. The time the photograph is taken is recorded; so that by measuring the shadow the outline of the object that caused it is obtainable.

Texture, too, offered a difficult problem, and one that the layman rarely was able to understand. My favorite illustration was the silk hat, light when smoothed the right way, and dark when brushed the wrong. Loose dirt and fresh grass photograph dark, like the silk hat rubbed the wrong way. But once the Army brogan has been planted on this dirt or grass, the opposite effect was obtained. The trampled gun-position would register on the photograph, like a white bull's-eye on a black target.

To help blur these shadows, forms and textures into the surroundings we developed our Camouflage material. It was composed of various sorts of dull-colored cloth, cut into dangling strips, tied to chicken-wire or fish-nets in such a manner as to give the needed variation of light and shade. In broken country with such material it was easy to take advantage of existing forms and shadows and imitate them, or to create fantastic shapes that meant nothing. In flat country an overhead cover that matched the landscape was needed. These were called "flat-tops" made mostly of fish-net or chicken-wire, thirty or forty feet square, stretched horizontally, on which were tied these same bunches of burlaps to produce a

texture like their surroundings. The material would be thick in the center and over the object to be hidden. It would thin out at the sides so as to blur the spot into the surroundings as a girl blends rouge into her face.

Even when put to their proper use, aeroplane photographs which our Aviation Section took for us after the war was over, on an experimental field near Toul, proved these nets to be no use whatever unless set up in broken or mottled country. But never did mediaeval conjurer have any more popular form of self-hypnotism. I even remember a white horse under one such net, hauling ammunition over a new and glaring trail between the road and a Battery position near the Vesle. Anyhow, it kept the flies off him.

To counteract our inability to successfully wave the wand of invisibility, we constantly broadened our efforts in another direction, not fully recognized until near the end of the war. This was in the matter of Reconnaissance. For example, in the search for battery, or machine-gun, or trench-mortar positions, the Camouflage Officer could give his greatest assistance, since within the limitations imposed by the tactical requirements of the battery, he could best point out where advantage could be taken of the broken nature of the landscape.

The proportionate importance of the various branches of Camouflage work developed, therefore, into approximately these amounts:

Selecting positions that can be camouflaged, fifty per cent;

Strict Camouflage discipline, twenty per cent;

Proper erection of material, fifteen per cent;

Proper material, fifteen per cent.

On occasions we grew sadly discouraged. But when anyone is close to a large object it is only the discouraging details that are seen.

We did accomplish, and we did develop. We started as the painters of a new brand of scenery. Before the war closed Army and Corps and Division Headquarters, all reached a point where they became quite peevish if our little Section could not be in all places at once.

On October 30th Lieutenant Colonel Bennion, in charge of the Camouflage Section, came to me at Toul, where I had charge of the work of the Second Army, and informed me that from that time on our scope and size would broaden rapidly. Our efforts would be called Counter Intelligence work, that is preventing the Germans from obtaining information as to our movements, or the disposition of our troops or materials. We would make recommendations at all times regarding breaches of secrecy and violations of discipline. We would be held responsible for the general insurance of the secrecy of Army troops.

That, it may be seen, was a large order. Scarcely one in which Art bore a predominating part, yet quite illustrative of the manner in which the Camouflage Section had drifted away from the province originally assigned to it. In war, as in life, nothing is stationary. You must advance or retire. Our other choice would have been to sink back into a mottled "embusche" shadow, painting on trucks and guns fantastic patterns that we knew from experience were useless, or obliterating one small point of relatively minor importance while miles and millions of mud-stained men and equipment passed us by to take their chances regardless. I am glad that we were given the opportunity to advance. It was a blow to art. But I fancy art still has a few compensations left.

The Trustees of The Corcoran Gallery of Art, in Washington, announce that the Seventh Exhibition of Contemporary American Oil Paintings will open to the public on Sunday, December 21, 1919, and will continue until Sunday, January 25, 1920.

Former Senator William A. Clark, a member of the Board of Trustees of the Gallery, has again generously offered the sum of \$5,000 for "The William A. Clark Prize Awards" to be distributed as follows: First Prize, \$2,000, accompanied by the Corcoran Gold Medal. Second Prize, \$1,500, accompanied by the Corcoran Silver Medal. Third Prize, \$1,000, accompanied by the Corcoran Bronze Medal. Fourth Prize, \$500, accompanied by the Corcoran Honorable Mention.



SCOTCH THISTLE. AN ETCHING BY KATHERINE CAMERON

## KATHERINE CAMERON'S ETCHINGS OF FLOWERS

**T**HERE was at one time a great vogue for flower paintings. It has passed, and why? Because so few were able to render the evanescent spirit of flowers which is essential in their interpretation more than form. The Dutch water colorists did this admirably. On the other hand certain of their progenitors so rendered floral forms that their decorative quality was so great one forgave the absence of spirit. The Chinese and Japanese, especially the former, have been flower painters *par excellence*, preserving in their wonderful floral paintings both the form and spirit. But how few have been able to follow in their footsteps! It is the element of perishability, the ability to render textures, to give

real life to the flower that is essential to flower painting as an art.

This ability Miss Katherine Cameron of Edinburgh, Scotland, possesses to a high degree as evidenced by her exquisite etchings of Scotch flowers lately brought to this country and exhibited a short time ago at the Corcoran Gallery of Art.

Miss Cameron is the sister of the famous Scotch etcher, D. Y. Cameron, but no trace of the influence of her brother's style is found in her art. In most instances she chooses a single flower or a single plant always as seen growing. Her treatment is naturalistic and at the same time exceedingly decorative. Recognizing the fineness of nature she renders it with consummate art,



GRASS OF PARNASSUS, AN ETCHING  
BY KATHERINE CAMERON

complementing its intention. Her touch is sensitive and at the same time firm. Her line delicate but virile. She is, it may be supposed, a lover of flowers, but first and always the artist.

Occasionally a little whimsical touch is given by the introduction of a sprite or fairy partly disguised as a bee or butterfly,

renderings in water color, but none other to our knowledge has so exquisitely interpreted common flowers, giving them grace, decorative quality and fragile beauty.

Miss Cameron is both a painter and an etcher. She was born in Glasgow, the daughter of the Rev. Robert and Margaret Cameron, was educated at the Glasgow



PASSION FLOWER. AN ETCHING BY KATHERINE CAMERON

a suggestion of the folk lore of the Scotch moorland, the lowlands and the highlands, where the flowers she so beautifully transcribes are found on their native heaths.

The Library of Congress has lately acquired a collection of thirty or more of Miss Cameron's etchings and three are reproduced herewith by special permission.

An American artist little known but similarly gifted, Miss Theodosia de R. Hawley of New York, and Gloucester, Mass., has done somewhat similar work in floral

School of Art and in Paris. She has exhibited at the Royal Academy, Royal Scottish Academy, Royal Glasgow Institute, Berlin, Liverpool, Venice, Leipzig, Munich, Turin, etc. Her works have been purchased by the Scottish Modern Arts Association and Corporations of Liverpool and Leeds.

She prints her own etchings and makes a practice of drawing only twenty to forty proofs from each plate.

L. M.

# TENTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS

New York, May 15th, 16th and 17th, 1919

THE Tenth Annual Convention of the American Federation of Arts was held at the Metropolitan Museum of Art, in New York City, May 15th, 16th and 17th. The attendance was the largest of any convention yet held, 218 delegates and 111 members registered besides which there were a good many New York visitors, interested in the subjects under discussion. In fact at some of the sessions the Auditorium of the Museum, which seats approximately 500, was fairly well filled. The gathering was in every sense representative both of art institutions and of the country generally, as delegates were registered from the Pacific Coast, Texas, Minnesota, as well as from eastern and intermediate states.

On the evening before the convention assembled, the evening of Wednesday, May 14th, a delightful reception was given in the Morgan Memorial Hall of the Metropolitan Museum, by the Trustees of the Museum in honor of the delegates and members. There were enough present to fill the spacious hall without crowding it; there was music by an orchestra in the gallery and a most friendly and genial spirit pervaded. This same spirit, together with that of generous hospitality on the part of the Museum, and its staff, was noticeable throughout the entire meeting and went far toward creating a pleasurable atmosphere at the time and subsequently a most agreeable memory. Too much could not be said in praise or in appreciation of the courtesy and kindness extended on every side by the Museum and there is no doubt but that the privilege of meeting under the roof and protection, as it were, of this great institution lent both dignity and importance to the sessions.

Another great privilege enjoyed by the delegates and members was that of visiting several of the finest art collections in the great Metropolis. On Thursday afternoon, Mr. J. P. Morgan permitted delegates and members to visit his beautiful library; and, upon the invitation of the Trustees of the

Metropolitan Museum of Art, the collection of Mrs. H. O. Havemeyer was open to them. That evening there was a reception with organ music at the house of Senator William A. Clark at which time all of his galleries of paintings and other art treasures were open to them freely. On Friday afternoon Mr. H. C. Frick and Mr. George Blumenthal extended the same privilege to delegates and members.

The director of a museum in the Middle West voiced the feeling of many when he said, "I came away from the Convention with a feeling of deep satisfaction. The meetings were admirably conducted and the surroundings so pleasant that one could thoroughly enjoy the discussions, and I feel it was of great import to have had the privilege of seeing Mr. Morgan's Library and the collections of Mrs. Havemeyer, Senator Clark, Mr. Frick and Mr. Blumenthal. I came home feeling as if I had had a concentrated trip to Europe."

Both sessions on May 15th were devoted to the general subject of War Memorials, a subject of peculiar timeliness and special interest. Mr. Robert W. de Forest, the President of the American Federation of Arts, presided at the morning session when the speakers were Mr. Charles Moore, Chairman of the Federation's General Committee on War Memorials as well as Chairman of the National Commission of Fine Arts; Mr. Edwin H. Blashfield, the distinguished mural painter; and Mr. Frederick Law Olmsted, the well known landscape architect, and a member of the Washington Park Commission of 1900.

Mr. Charles L. Hutchinson, First Vice-President of the Federation presided at the afternoon session. The speakers were Hon. Elihu Root, Mr. Harold S. Buttenheim, Secretary of the National Committee on Memorial Buildings, and Mr. Cass Gilbert, Past President of the American Institute of Architects. An admirable paper by Mr. Morris Gray, President of the Museum of Fine Arts, Boston, prepared for presentation at the convention was read,

in Mr. Gray's enforced absence, by Mr. Edward Robinson, Director of the Metropolitan Museum of Art. By vote of the convention the majority of these papers will be published in this magazine.

Both of the sessions were followed by open discussion, participated in by Mrs. J. C. Bradford, Mr. John McLure Hamilton, Mr. Joseph Pennell, Mr. Andrew Wright Crawford, Mrs. Annie Nathan Myer, Mr. George G. Booth, Mr. Robert Underwood Johnson, the Rev. C. E. Granger, Mr. Frank Purdy, Mr. Bush-Brown, Dr. George A. Kunz, Mr. A. S. Bard, Mr. Edward Adams, Mr. Edwin Denby, Mrs. Admiral Sims and others. A letter from Dr. Charles W. Eliot, President Emeritus of Harvard University was also read.

Many views were expressed but all were apparently of one mind as to the desirability of employing the best artists, of planning special memorials for special places, and for preserving as far as possible for future generations the spirit of unselfishness, courage and true patriotism with which America entered the war.

It was ruled by the President at the beginning of the first session that the time was too brief to take up for consideration individual forms of memorials. The speakers were limited to twenty minutes for the reading of papers and those taking part in the discussion to five minutes each, and practically none exceeded these bounds.

The morning session on Friday, May 16th, was devoted to the Peace Program of the Federation—Its Opportunities—the Extension of Its Activities. The first speaker was the Secretary who, in lieu of a report, read extracts from numerous letters from chapters, members and others relating to the Federation's work, seeking information, engaging or reporting on exhibitions, referring to the magazine and to the circulating lectures sent out; letters which conveyed to the hearers the breadth and scope of the work the American Federation of Arts is carrying on as well, it is hoped, as its effectiveness. Miss Mechlin quoted in conclusion, a paragraph from a lecture delivered by Mr. Frederick Law Olmsted which set forth the ideals of the Federation in upbuilding appreciation and extending knowledge of art, and emphasized the

hunger of the people for the gospel of beauty.

The next speaker was the President who declared that he was no longer an unwilling president because he felt that now with the coming of peace, additional resources, service and money, the opportunity of the Federation must be increasingly availed of. "The great opportunity of the Federation to me," he said, "is a missionary opportunity to preach the gospel of art all through our country and this means bringing art to the people and sending out exhibitions of the best, cultivating knowledge and appreciation." The value of these exhibitions Mr. de Forest said can be predicated on very material ground, but the mere opportunity to enjoy, to feel what the beautiful in art can give, is enough, in his estimation, "to justify every effort that can be made."

Mr. de Forest announced the appointment of Mr. Allen Eaton, formerly of Oregon, as a field secretary and that through his efforts and increase of office force and accommodations in Washington, the Federation would this year enter upon a far more intensive effort to bring art into the homes of the people.

A unanimous vote of thanks was, on motion of Mr. Charles L. Hutchinson given Mr. de Forest in appreciation of his splendid leadership and inestimably valuable services as President.

At this session a paper describing conditions in the Middle West and their historical background was presented by Prof. Oscar B. Jacobson of the University of Oklahoma.

Mr. Rossiter Howard of the Minneapolis Art Institute and formerly of the University of South Dakota, made most excellent suggestions with regard to the needs of the Great North West and the kinds of exhibitions that would be found most acceptable and educational.

Mr. Allen Eaton, the new field secretary, spoke of the ideals of service in this field.

Mr. Bush-Brown and Mr. M. D. C. Crawford brought forward the importance of training in the industrial arts of craftsmen and others. Miss Violet Oakley reiterated the importance of color as a factor in art. Mrs. Harbison of Kentucky described the needs in her state and the inherent art appreciation on the part of

Kentuckians. Mrs. Johnston of Indiana declared art to be both autocratic and democratic giving excellent reasons for the conviction.

At the afternoon session on May 16th the subject was Art and Labor. Mr. Charles L. Hutchinson, First Vice-President again presided. Preceding the formal program Mrs. Coonley Ward of Wyoming, N. Y., was given the platform for five minutes and spoke most interestingly and feelingly on the subject of Childrens' Buildings to be erected and dedicated to the little citizens in whom the hope of the Nation rests.

The first speaker on the regular program was Mr. Henry W. Kent who took as his subject "Responsibilities" emphasizing the importance of cooperation between artists and manufacturers and the great need of properly developing the art of industrial design.

Mr. Kent was followed by Mr. Joseph Pennell whose subject was "Posters—Pictorial Publicity" and who told in a delightful and striking manner of the work of the Pictorial Division of the Committee on Public Information; of how the Division was originally formed and what service it rendered the country. Mr. Pennell emphasized the great need of training in graphic arts, telling of what France, England and other foreign countries have done and what we have long left undone; at the same time advocating most vigorously and logically, the establishment of a National School of Industrial Art at Washington.

The third speaker was Gerrit A. Beneker. His paper "Art a Constructive Force" dealt with the theory of the relation of art and labor which Mr. Beneker himself is putting into practice as an official artist for a great manufacturing firm in Cleveland.

At the close of Mr. Beneker's address Mr. Frederick Allen Whiting, Director of the Cleveland Art Museum, came to the platform and told of the work Mr. Beneker is doing so successfully in Cleveland among the working men and showed stereopticon slides of some of Mr. Beneker's recent pictures of laboring men, one of which has lately been purchased by the Cleveland Art Museum for its permanent collection.

The last session, that on Saturday morning, was given over to the general subject of Art and the Nation. The first speaker was the Hon. Charles D. Walcott, Secretary of the Smithsonian Institution which according to its charter has supervision over the National Gallery of Art. Mr. Walcott sketched briefly the beginnings of the National Gallery and told of its hopes for the future.

Later Mr. F. W. Reynolds, Associate Director, Division of Visual Instruction, United States Bureau of Education, Department of the Interior, told interestingly of what this Division purposes to do in the way of circulating educational material such as motion pictures, lantern slides, exhibitions, etc., among the educational institutions of the United States.

Mr. Thomas Whitney Surette presented the subject of "Music in the Art Museums" most engagingly, explaining the analogy between music and the other arts, urging strongly that the people be induced not merely to listen to music but to make music, and describing briefly his own work during the past season at the Cleveland Museum, recommending the use of native music and laying stress upon the value of music as an Americanization force, and reiterating the hunger of the people generally not merely for music but music of the best sort.

Mr. Edward Robinson who presided at this session told of the experiment that had been tried in the Metropolitan Museum, of which it will be remembered he is the Director, of giving free orchestral concerts on Saturday evenings during the winter, an experiment which has proved almost overwhelmingly successful, and points the way to similar beneficence on the part of other institutions of a similar character.

In conclusion Mr. Robinson introduced Mr. David Mannes under whose leadership the orchestral concerts in the Metropolitan Museum have been given. Mr. Mannes spoke as a musician and as one who in these concerts had in a measure found the fulfillment of a dream. He urged the importance of quality in works of art, music, painting, sculpture or other mediums, that were given freely to the people, declaring that nothing was too good and that in the world of art, or the museum in which art is housed, there should be no wealth, no



poverty, but common brotherhood in high human aspiration.

Mr. Andrew Wright Crawford told briefly of what the Pennsylvania Academy of the Fine Arts has done in the way of giving orchestral concerts for the last twenty years.

Miss McAdory of Birmingham, Ala., pleaded the necessity of art teaching in the public schools and the great desirability of having art recognized by the national and state governments.

Among those taking part in the general discussion were Miss Niblack, Mrs. Bradford, Mr. Pennell, Miss Oakley and others.

A business meeting followed and concluded the convention. At this Mr. de Forest presided.

The following resolutions were unanimously adopted:

**RESOLVED:** That the members of the American Federation of Arts hereby express to the President, Trustees, Directors and staff of The Metropolitan Museum of Art their grateful appreciation of the generous and hospitable attention extended to them, the admirable arrangements made for the convenient transaction of their business, and the uniform courtesy which they have met in every department of the great institution in which the Federation has been privileged to hold its sessions.

**RESOLVED:** That the Secretary send a vote of thanks to the ladies and gentlemen who so courteously opened their homes and galleries to the delegates: Mrs. Havemeyer, Mr. Frick, Mr. Blumenthal, Senator Clark and Mr. Morgan; and also to the National Society of Women Painters and Sculptors, the Columbia University Club, The American Museum of Natural History, and The Zoological Society.

**RESOLVED,** That the American Federation of Arts respectfully suggest to Congress that the coinage of the year 1920 or some succeeding year be made a memorial issue, commemorative of the purposes for which the United States entered the War.

**WHEREAS:** The historical and commemorative monuments on the battlefields of the Civil War lose their intended effect by reason of the lack of unity and scale in the monuments, and because of lack of a comprehensive landscape treatment, therefore—

**RESOLVED:** That The American Federation of Arts urges upon Congress and the Executive Departments of the Federal Government, the State Legislatures, State Governments, and State Authorities in control of National Cemeteries, the desirability of competent planning of landscape, architectural and sculptural treatment of all works of a commemorative character undertaken by the Federal or State authorities.

**WHEREAS:** The United States is about to enter upon the task of developing an American cemetery or cemeteries in France, and of erecting other memorials of this country's participation in the Great War—

**RESOLVED:** That the American Federation of Arts urges upon Congress and the Executive Departments the desirability of competent planning of the landscape, architectural, and sculptural treatment of all works of a commemorative character undertaken by the Government in France, and the supervision by the National Commission of Fine Arts of all such designs and the execution of the same.

**RESOLVED:** That the action of the American Academy in Rome in including music among the fine arts recognized in the assignment of scholarships, is commended; and that the Federation urges upon museum authorities that full recognition be given to the art of music in their activities.

The report of the Nominating Committee was likewise unanimously adopted and the following Directors elected: Mr. Charles A. Coolidge to serve to 1920, Mr. John W. Beatty to serve to 1921 and the following to serve to 1922: Mr. James Barnes, Mr. Cass Gilbert, Mr. Edward S. Harkness, Mr. Francis C. Jones, Mr. Charles Moore, Mr. Charles D. Norton, Mr. Duncan Phillips and Mr. Edward Robinson.

At a subsequent meeting of the Board of Directors the following officers were elected to serve for the ensuing year: Mr. Robert W. de Forest, President; Mr. Charles L. Hutchinson, First Vice-President; Miss Leila Mechlin, Secretary; Mr. Charles D. Norton, Treasurer; Miss Irene Marche, Assistant Treasurer and the following Vice-Presidents: Mr. Charles W. Ames, Miss Cecilia Beaux, Mr. W. K. Bixby, Mr. E. H. Blashfield, Mr. Glenn Brown, Mr. Morris Gray, Mr. William O. Goodman, Mr. A. A. Hamerschlag, Mr. Edgar L. Hewett, Mr. Archer M. Huntington, Mr. Hennen Jennings, Mr. Alexander P. Lawton, Mr. John F. Lewis, Mr. Henry Kirke Porter, Mr. E. D. Libbey, Mr. William B. Sanders, Mr. John R. Van Derlip and Mr. Henry White.

At an earlier session a number of amendments to the Constitution which had already been approved by three-fourths of the Board of Directors were unanimously adopted. These amendments altered the number of Directors from 21 to 24 and Vice-Presidents from 14 to 20 and permitted also the enlargement of the Executive Committee. They also raised the dues of associate members from \$2 to \$3 a year with the understanding that additional privileges would be given and the dues of life members from \$300 to \$400 and created a perpetual membership at \$1,000.

On Saturday afternoon a most enjoyable

reception with music was given to the members and delegates by the National Association of Women Painters and Sculptors in the rooms of the Architectural League at the Fine Arts Building, and despite a downpour of rain, was well attended.

On Friday evening the delegates, members and their friends gathered for informal dinner conferences at the Hotel McAlpin. One group, the largest, discussed the subject of War Memorials in brief after-dinner speeches. At this dinner Mr. Charles Moore presided and showed a series of stereopticon views of the great memorial monuments of the world. Among the speakers was Mr. C. R. W. Nevinston of Great Britain, one of the British official artists during the late war.

Another group over which Dr. James Parton Haney presided discussed the subject of School Art Leagues and the relation of the museums to children.

The third group gave attention to the subject of Traveling Exhibitions and at this round table Mr. Francis C. Jones, Chairman of the Federation's Committee on Exhibitions, presided.

Lunches were served every day in the Museum restaurant and gave opportunity for sociability and exchange of ideas and experiences.

From first to last the Convention was declared a great success.

## EXHIBITION OF AMERICAN PAINTINGS IN DETROIT

**A**N exhibition of paintings by American artists was held in the Detroit Museum of Art during the month of May. This exhibition comprehended the work of over one hundred painters, and was not only varied but of a high grade of merit.

One gallery was reserved for a collection of twenty paintings by Jonas Lie. Commenting upon this group, a writer in the Bulletin of the Detroit Museum of Art said: "This young American artist combines prolific production with an eminently satisfying quality. Perhaps no painter

reflects the problems of our day to a greater extent. His Panama Canal subjects have been succeeded by pictures which portray the work of our armies at home during the recent war, with intermittent 'still lifes' of gorgeous hue, and harbor scenes with which the artist first made his reputation. All these phases of his work are represented in the twenty pictures in this display."

Among the specially notable exhibits set forth in other galleries were Wayman Adams' picture, "The Conspiracy," and



**THE CONSPIRACY**

**WAYMAN ADAMS**

**MR. JOSEPH PENNELL, MR. J. MCLURE HAMILTON AND MR. HARRY W. WATROUS**

**A painting shown in the Fifth Annual Exhibiton of works by American Artists  
Detroit Museum of Fine Arts**

Gari Melchers' painting, "MacPherson and MacDonald," both of which are reproduced in this number of *THE AMERICAN MAGAZINE OF ART* by special permission. The Adams picture is an admirable triple portrait of Mr. Joseph Pennell, the well-known etcher and lithographer, Mr. J. McLure Hamilton, well known as an artist both in this country and abroad, and Mr. Harry W. Watrous, Secretary of The National Academy of Design. Mr. Melchers' painting was shown originally in the Fifth Avenue Shop Window Exhibit when that great street was temporarily renamed "The Avenue of the Allies" during the Fourth Liberty Loan drive. It is essentially a virile work, boldly colorful and strongly rendered.

Among other notable exhibits were

Cecilia Beaux's "Portrait of Lieutenant Leslie Buswell"; Eben F. Comins, "Portrait of Margaret Longyear"; Daniel Garber's "Orchard Window," awarded the Temple Gold Medal at the Pennsylvania Academy of Fine Arts' recent exhibition; Frank W. Benson's "Boy in Blue"; Colin Campbell Cooper's "Summer," awarded the Walter Lippincott Prize at the Pennsylvania Academy of Fine Arts; "The Blue Bird," by Joseph DeCamp; Leopold Seyffert's "Helen," which won the Julius Hallgarten Prize at the National Academy of Design last spring; Eugene Speicher's "Hungarian Girl," in flaming red dress against a background of arcs of color. These are but a few painters represented in this really notable exhibition.

## THE ARTS CLUB OF CHICAGO

BY LENA M. McCAULEY

WITH the reviving conditions of society, now the stress of war times is no more, the Arts Club of Chicago is grasping the opportunity to become a social and artistic asset such as America has never known in its history.

While the Arts Club began its career some five years ago with a membership democratically drawn from the "smart set," the Art Institute trustees' old families, the artists, including literati and theatrical folk and musicians, and their patrons all of the mid-west metropolis, the affiliations of its president and board of directors were national, and consequently, the policy of the Arts Club is a composite of ideas of those who have lived in the Latin Quarter in Paris, who have known the Arts Club in New York and summered in Provincetown while collecting treasure from the Near East and Far Japan. No other arts club in history, has been able to shake off the shackles of tradition quite as completely and to exercise its activities in the light of the ever changing present in which no one knows what tomorrow will bring forth.

In 1918, its leases in the Fine Arts Building having expired, it severed connections with the Artists Guild on which it had built

its first foundations, and gave up the associations with the cooperative Fine Arts Shop where painters and sculptors had a permanent gallery and the handicrafts of members were on sale. Cutting loose from these traditions, it found a loft at 610 S. Michigan avenue, and set forth on a strange adventure as the herald of the newest movements in its field.

The Arts Club quarters are as unlike Chicago as anyone can imagine. The loft, the width of a business building and several hundred feet in length, has a lofty ceiling and a marvelous outlook over Michigan Boulevard and Lake Michigan, the graceful Municipal Pier making its extent at the north and the marble palace of the Field Museum a stately barrier two miles farther south on the edge of Grant Park.

Mrs. John Alden Carpenter, the wife of the composer and pianist, John Alden Carpenter, was the president who instigated the changing policy and has been reelected this spring to promote it on its way. Mrs. Carpenter is a gifted woman, famous in more than one expression of the arts, and of recent years is eminent in the achievements of interior decoration along original lines. Popular favor leans toward her as well as



AN EXHIBITION GALLERY

THE ARTS CLUB OF CHICAGO

toward Miss Elsie De Wolfe. Mrs. Carpenter changed the decorations of the Auditorium Theater for the Chicago Grand Opera Company, putting the vast opera house into the spirit of modern color schemes.

With the aid of the younger live architects in the Arts Club, the loft of 610 S. Michigan Avenue was reconstructed with facings of matched pine on the walls, and simple arches dividing the space into front and rear lounges, the latter with a stage, three art galleries, one a circular room for sculpture, dining rooms and the needful office space and retiring rooms. Then the paint brush went to work and in place of paper or tapestry the boards were toned a rosy gray in ingrain fashion with a narrow frieze and cords and tassels hanging quaintly. Each room has its own atmosphere and the odd furniture from obscure sources, in the minds of the average Chicagoan, furnished the Arts Club rooms.

The kaleidoscope turns! Times are

changing! This is as true in art as in business, politics, society. Ten years ago, society studied the past and collected from Italy or the sixteenth to the eighteenth century ideals of all Europe. Today, at the end of the second decade of the twentieth century, America is reaching forth her hands to construct and to create. She has appropriated the backgrounds of art experience of the past, but turning her face toward the east scans the horizon for what is to come.

Such is the spirit illustrated at the Arts Club in the season at the spring of 1919. The significant exhibitions have been the unusual. There were the portraits of Miss Mary Foote (at the time our illustration of the interior was photographed, Mrs. Carpenter's portrait appearing dimly), the stimulating sketches for the stage by Robert Jones, stage decorations and designs by Hermann Rosse, sculpture from MacDougal Alley, sculpture by the Polish Stanislaus Szukalski and Herman Zettler,

paintings by Ross Moffett, by the Modernists, Joseph Stella, Oscar Bluemner, Jennings Tofel and J. Mortimer Block, and lately sculpture by Hunt Diederich and Gaston Lachaise, and in June pastels by the young Jewish artist, Aben Pann, and stage models by authorities from New York, Boston and Chicago at the time of an informal talk by M. Jacques Copeau.

The Arts Club is the open forum of all the arts and its increasing membership which has climbed near to 600 well known persons, its opportunities for the radical to present not only the fine arts of painting and sculpture but the drama, poetry and music mean infinitely more as a haven to the aesthetic future of Chicago, than its citizens have so far understood.

## CHINESE PAINTINGS

BY CHURCHILL RIPLEY

**T**HE standards that govern Chinese art are practically the same that govern all art. The paintings must express high conceptions of an idea, well composed and drawn, and technically perfect. Chinese ideas of method are however unlike our own. It is thought by many European painters that the Chinese method is mechanical, but only when Oriental ideas and ideals are not grasped is such comment made.

Art is an important factor in the early education of the Chinese. In childhood Confucian theories are rooted and grounded in the mind, and later when the arts are practised these fundamental ideas find expression as great basic ideals.

There are many schools of painting in Chinese art. Embodied in every Chinese composition of a certain school there is supposed to be the great cosmic idea of the universe. Heaven, earth, and man furnish the principle, the complementary and the auxiliary motifs. The mountain for example in a landscape may represent the principle idea, the rocks and trees at its base the complementary idea, and the hut, bridge, or man in the foreground the auxiliary or main motif. Proportions are carefully studied and balance is kept in every first class painting. Perspective is based on the relation of the lesser to the greater. The finite thought is represented by the smallest detail, the main or heaven thought by the largest. Cliffs rising high in the distance the heaven thought—a tiny shrub or infinitesimal human being the vital thought in the foreground.

This controlling idea is carried out in the painting of both large and small things. Strokes of the brush are controlled

by it—the main stroke, the complementary stroke, and a third of auxiliary nature. Beaks of birds are made of three strokes when following this law.

The living force in all things is represented by Chinese artists who feel that in the painting of a tree its power of growth must be shown. The great life force must be depicted. Tips of branches and leaves must indicate a "cloud-longing" by the stroke that produces them. The play of light and shade in the stroke of the brush is often so subtle that the living force of plant forms is indicated.

The great rhythm of the universe is so absolutely a factor in the thought life of the Chinese that it naturally expresses itself in their art.

The dragon and the tiger appearing in paintings cannot be judged as animals merely as they would be when painted by an Occidental artist, but as the two great forces that govern things seen and things unseen. The dragon representing spiritual energy writhes through heavy cloud forms, while in a companion painting the tiger appears as the embodiment of material force.

The intellectual appeal is compelling in Chinese art. While beauty is the first consideration in the appreciation of any painting it seems most important to approach the subject of Chinese painting with at least a small amount of knowledge of the rules and standards of the artists who produced them.

Students and writers, including Okakura and Binyon, have led the way to a realization of the beauty of the art of the Far East. Let those who are awakened attempt more through individual investigation into its motives and mysteries.



**CHINESE PAINTING**

**In this painting the brush strokes are used according  
to given laws and faithfully reproduce plumage**



CALIFORNIA COAST

LOUISE UPTON BRUMBACK

## LOUISE UPTON BRUMBACK

BY EFFIE SEACHREST

**A**N artist, who has found inspiration for her brush in the picturesque fishing village of Gloucester, Mass., and in the wild untamable scenery of the Pacific Coast is Louise Upton Brumback of Kansas City. At the time of her arrival in the Middle West, about thirty years ago, this place was a barren spot for an artist, having nothing to offer in the way of art advantages. Kansas City had no museum of art, and as yet there were no fine collections of paintings or sculpture in the private homes. A few had copies of the old masters. The embers of an art school, which had been destroyed by fire, bore testimony to a love of beauty. The past with its memory of the tramp of the buffalo, the cry of

the coyote, and the war whoop of the Indian was not far away.

Living in such an environment, Mrs. Brumback's art training was like Topsy's schooling—"She just grewed up." Her first definite instruction occurred seventeen years ago, when she took a few lessons from Mr. William M. Chase at Shinnecock, Long Island. During the following years she struggled by herself, trying to learn by looking at the great paintings of the world, which she had the opportunity to study in her travels in this country and abroad.

Mrs. Brumback spends most of her summers at Gloucester, Mass., whose colorful boats, yellow sand with its bathers in bright beach suits, and the lovely pink



and blue umbrellas that dot the horizon, have been interpreted by her in numerous paintings, some of which are very lovely in color. The charms of this New England resort have been transferred to the walls of the artist's Kansas City home in a nice bit of mural decoration. Instead of repapering a room, this clever little artist dashed her paint pots on its walls, sketching on one, the view from the east window of her Gloucester cottage at sunrise; on another she did the harbor with its picturesque boats and the fishermen; and on the west, over the mantle, she has a charming beach scene with its bathers, pink umbrellas, and yellow sand. The last view is of the village on a misty moonlight night.

Recently Mrs. Brumback has been working on the Pacific coast. Her pictures of California are quite different from those she has painted in Gloucester, or in the Connecticut hills in winter. In her later sketches she has caught the difference between the moods of nature in the north and in the south. Northern California is wild and rocky and full of Titanic power; while the scenery around San Diego

breathes the soft indolent atmosphere of Italy. The southern mood is shown in her painting of Point Loma, a quiet peaceful scene, revealing a stretch of purple-green ocean, a bit of sun-kissed rocky coast, and a purple line of velvet hills. In the foreground is a breakwater and a charming bit of yellow sand. In her painting called, "The Coast near Monterey" she has interpreted the solidity and architectural character of the rocks; and the transparency and the emerald hue of her deep water remind one of the Emerald Pool of Yellowstone Park.

Mrs. Brumback's work has received favorable mention in the East, and her pictures have hung on the line in exhibits in New York and Washington. Her art is virile, colorful, and energetic. She attributes her success as an artist to her application of the three rules of golf: first keep your eye on the ball; second, keep your eye on the ball; third, keep your eye on the ball. With her it is hard work, hard work, and more hard work—not unintelligent pegging away, but thoughtful research.

## IN MANY-GARDENED PASADENA

BY ESTHER MATSON

Illustrated by photographs by the author

**E**VERY one agrees now that in the ideal garden Art and Nature will have worked together in such wise that we scarcely know where man's handicraft leaves off and Nature's graciousness begins to reveal itself. In southern California, much as in sun-kissed Italy, Nature is especially ready to abet man in his pursuit of beauty. There indeed, just as in Italy she will spread her largess broadcast in the humblest of nooks and corners and will lavish her bounty, like June "upon the poorest comer" so that he too may grant the truth of a mediaeval writer's words: "There doe be Delights that will fetch the day about from sun to sun, and rock the tedious year as in a happy dream."

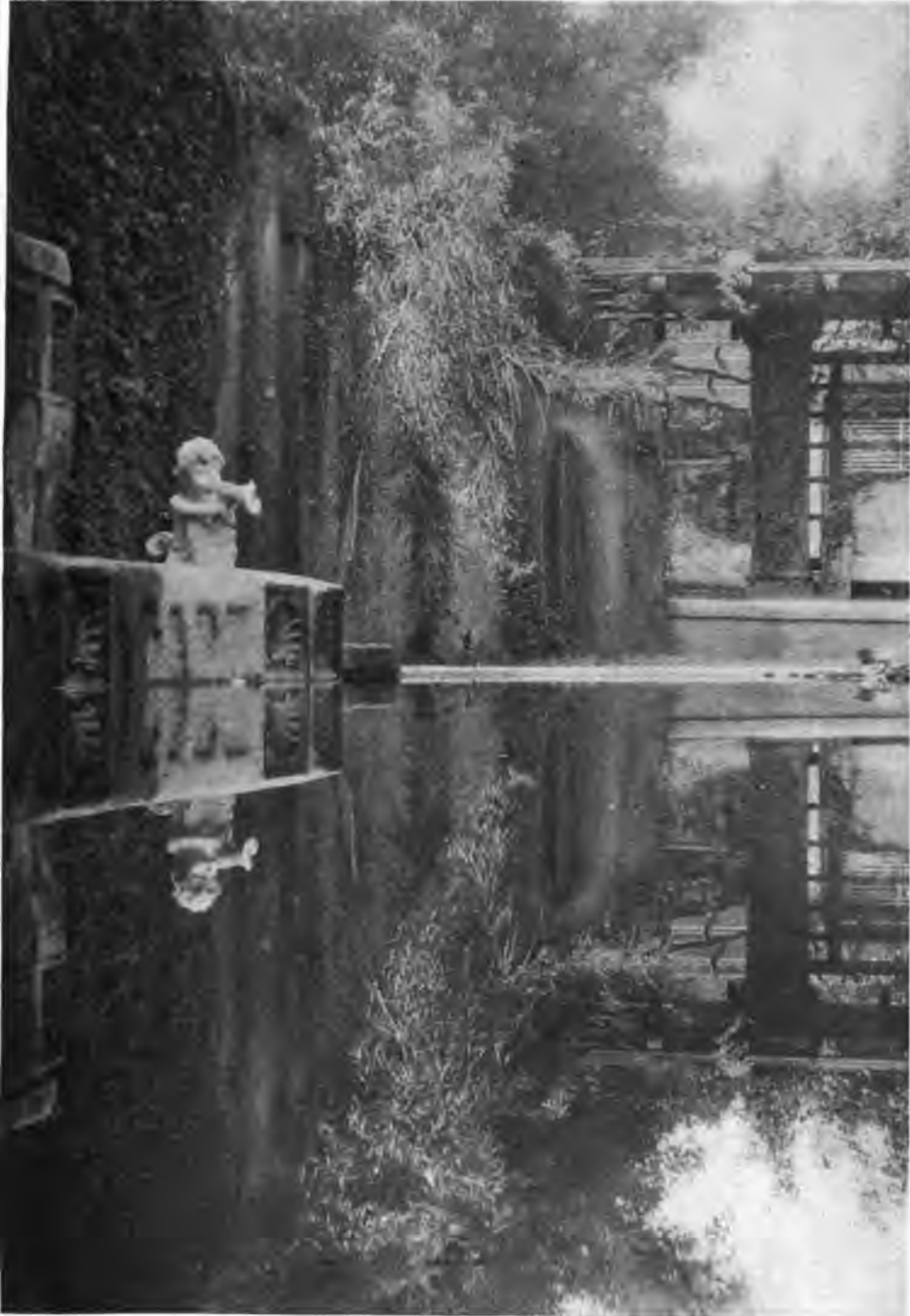
On the other hand when rich and rare accessories are made possible by wealth and when there is evidenced a desire to garden sumptuously this same Nature will lend

herself with a veritable gusto to the utmost magnificence. Then she makes us think old Sir William Temple spoke justly when he said: "The greatest advantages men have of riches are, to build, to plant, and to make pleasant scenes."

True, the criticism is often brought against the California gardens that they are too new—too young—and accordingly too deficient in associations. Certainly it would be out of the question for us to expect them to possess that peculiar fragrance belonging to certain of the Eastern Coast gardens that are linked in closest union with the rich history and traditions of noted, century-old homesteads. Nevertheless the marvel is what an alluring substitute for this fragrance the Pacific Coast gardens can provide. Undeniably there is a brilliance and a self assurance about many of these pleasantries that Nature herself



GATEWAY TO THE LOWER GARDEN OF MRS. ELDRIDGE M. FOWLER'S ESTATE, PASADENA  
PHOTOGRAPH BY ESTHER MATSON



POOL AND REFLECTION WITH PIPING FAUN. CULBERTSON ITALIAN GARDEN, OAK KNOLL, PASADENA  
PHOTOGRAPH BY ESTHER MATSON



IN THE GARDEN OF H. M. EVANS, GRAND AVENUE AND ARROYO TERRACE, PASADENA  
PHOTOGRAPH BY ESTHER MATSON



VINE-DRAPED TOWER. RESIDENCE OF REV. AND MRS. C. W. LEFFINGWELL. PASADENA  
PHOTOGRAPH BY ESTHER MATSON

responds to as if, with an approving nod, foresooth, as a teacher rewarding a favorite pupil. Sub rosa too, we might whisper the confession that it seems as if she sometimes sympathizes so heartily with the garden designers as to help them achieve a camouflage tone of time. We have even known this is to be so perfect that on first sight at any rate it might well deceive even a Henry James.

But however that may be, one of the

pleasantest authorities in our art, John Sedding has declared that to attain perfection in gardening four things are needful. Now those four things according to his belief are Beauty—Animation—Variety—and Mystery. These are qualities that may be striven for in new gardens as well as in old ones and an illustration of each of these goodly things is to be found, it is believed, in the five glimpses here chosen from Pasadena's many gardens de luxe.

## ENGLISH COMMERCIAL POSTERS

BY AMELIA DOROTHY DEFRIES

ART and Trade, so long considered as separated by unsurmountable barriers, are coming together in unforeseen ways. As a matter of fact art is trade, in the very highest sense; and this is demonstrated by the fortunes amassed by dealers and the sound financial as well as enviable social position of successful artists. Memling was one of the richest citizens in Bruges before the end of his career. Great is the man who can remain in the limelight and maintain as high an artistic standard as that maintained by this master at one time known as "The greatest Master in Christendom."

Arnold Bennett has taken a popular theater in London this year with the idea of being amusing without being inane. In much the same spirit the Underground Railway of London began a few years before the war, under the inspiration of an American director, to endeavor to advertise without being vulgar. The greatest things come from small beginnings and although few of their posters are works of high art in the finest sense, still they were from the first so much above the average advertisement on the hoardings that they created a new interest among the railway's patrons. By degrees the hoardings began to take to themselves something of the character of an exhibition of pictures: "The art gallery of the people," Geddes said to me on one occasion when we were going by Underground to the Hampstead Garden City; and so indeed it is.

Nowhere have I seen the idea of Civic Art more actively expressed. Evidently the company had the wisdom to give the artists a free hand and the result is that they get variety and originality at every turn.

What the mural paintings of the thirteenth century were to the populace the posters of the twentieth may be to the people of our own day. I do not say that these posters have yet arrived at such a degree of art, but that they will do so in time, when artists have come to consider the making of posters as a serious side of fine art and as one of the arts of life—then we may have such things upon the hoardings as will refresh the mind of every city clerk and satisfy every art-critic at the same time. And all this while selling the goods, or advertising the line, withall.

A collection of recent posters issued by the Underground Railway of London during the war was sent to me, and it gave me great pleasure to present it to the Library of Congress, where they are now on view.

This collection has in it many different kinds of work, most of which evidences a strain of English humor coupled with the very fragrant appeal of flowers and green parks, small rivers, apple orchards and honeysuckle arbors with which we associate all that sweet life of the English country side—as much today as in the time of Shakespeare.

Commercial firms like Derry and Toms



ENGLISH COMMERCIAL POSTERS

The Underground Railways of London, knowing how many of their passengers are now engaged on important business in France and other parts of the world, send out this reminder of home. Thanks are due to George Clausen R.A. for the drawing.



A white dove be a cat beside the hall! The swallow oft beneath my thatch / Around my woad porch shall spring / The village church among the trees  
 And hawthorn shall scathe my ear: / Shall twitter from her clay built nest / Each fragrant flower that drinks the dew / Where first our marriage vows were given  
 A willow bush that turns a wall / It shall the pilgrim lift the latch / And Lo! as her wheel shall sing / With merry peals shall swell the breeze  
 With many a fall shall linger near / And share my meal a welcome guest / In rusted gown and apron blue / And press with taper spire to Heaven's floor

POSTER USED BY THE UNDERGROUND RAILROAD OF LONDON



have come into the fold and are full of ambition not only to produce posters of real artistic merit, but also with due care for good lettering as well. One of the points about these posters is that without being either vulgar, commercial or banal, they yet tell their story, "do the trick," are works of art, and have not suffered the indignity of having words printed over them in spots where the artist did not desire lettering to be; on the contrary, it is evident that the spacing and placing of the letter-press has in each case been designed by the artist and left as he ordered it to be.

From the day when the proprietor of Pear's Soap astonished and shocked the artistic and business worlds by purchasing a picture by Millais and using it as a poster with the title of "Bubbles" the art of advertising has advanced in England by leaps and strides.

Lord Kitchener advertising for an army gave dignity to the advertising art and



placed upon it a kind of Holy Seal; but the members of the Parliamentary Committee responsible for the posters which did the work, were obviously such novices that they did not have the names of suitable artists at their finger's ends and so chose men from goodness knows where, instead of consulting the experts or seeking the best—hence the British war posters were less good than they could or should have been.

The Underground Railway, and Messrs. Derry and Toms, however, had their hands upon artists who really had, what I may call, a "poster sense."

Perhaps the best poster received up to now, is one used by Derry and Toms to advertise their men's apparel; it is called "Smartness and economy in men's wear" and the design is artistically as good as it could possibly be, the technique with which it is executed is at once novel and brilliantly clever. It functions as a poster, and it displays such knowledge as only a



few Royal Academicians possess. It represents, surprising as it may seem, a negro man somewhat scantily clothed in a red waistcoat, astride a donkey. The characterization would please Taine himself. The donkey is not only brilliantly done, but it is done with true feeling and understanding of the psychology of tired donkeys. The negro seated on its back is also com-

pletely portrayed by one who knows the lacadaisical "colored boy" thoroughly. There is in it also a fantastic quality, so that it makes everyone laugh who sees it; it is witty and it suggests rather than forces upon you the reason for its existence. You think that any firm who has had the good taste to take such a poster will also have the good taste to put on sale unusual and

well chosen wearing apparel. Without exaggeration I can call this poster of McKnight Kauffer's one of the best that has ever been made.

Commercial art has a bad name because men of commerce have up to now so seldom used any taste in the selection of the artists they employed; and also because they have so often had the unpardonable vulgarity to alter the artist's work to suit themselves so that, as one artist complained not long ago "anyone's idea is considered better than that of the artist; scarcely a poster appears on the hoardings as the artists designed it, yet to the artist alone belongs all the ignominy of having perpetrated the

atrocities." The day is coming, however, when such vandalism will cease; and when, as I have written elsewhere, men of business will leave to the nation when they die the priceless collections of original drawings and paintings that they have commissioned for the advertising of their commercial wares. In a word civic art will develop along these lines and the hoardings will receive attention from writers about art, the newspapers will give a weekly page to an analysis of the latest posters as they appear and by competition between firms a poster art will develop which will take its legitimate place among the fine arts of all time.

## ART AND THE COLLEGES

BY ALBERT MANN, JR.

ASST. PROFESSOR OF ROMANCE LANGUAGES, WESLEYAN UNIVERSITY, CONN.

**H**OW can a real interest in art be awakened in colleges where no art courses are offered? That is a problem which has evidently not been satisfactorily solved as yet. An editorial article in the *AMERICAN MAGAZINE OF ART* for June, 1916, contains this paragraph:

"The colleges, strangely enough, have to a great extent neglected this branch of instruction, there being still a very small number in which instruction in art, looking toward its intelligent appreciation, is given."

If Professor Ellsworth Woodward is correct in the figures given in the issue of the same magazine for March, 1916, only 231 of the 620 American colleges recognized by the Bureau of Education offered at that time any form of art instruction. In view of the situation during the last year or two, it may be presumed that those figures are still approximately accurate.

War conditions completely upset the normal operation of college instruction and in some lines they have given us a rather new sense of values. In meeting the problems of readjustment which the colleges are facing at the present time there is apparent a sincere effort to make the education of the future more adequately meet the needs of the future. It

would seem that right now is the time for a vigorous attempt to put some form of art instruction in every college in the country.

There are, however, some rather serious obstacles in the way of this undertaking. It has been pointed out that, in the case of the state universities, the difficulty of making the hard-headed taxpayer comprehend that his money is being legitimately used in providing instruction in art is something to challenge the ingenuity of the diplomatic corps. In other colleges where the necessary funds could be made available an apathetic spirit of indifference is responsible for the present condition. In both of these cases the only answer is *education*. We cannot expect the taxpayer of the future to be any different from the taxpayer of the present if we let him grow up to that dignity with the same prejudices that his father now has. We cannot shake the college trustees and faculties out of their apathetic spirit of indifference except by deliberately undertaking to educate these educators in certain lines which they have neglected.

The circulation of such an article as that by Professor John Pickard on the *Message of Art for the Collegian* would start somebody in each college to thinking. The publication of such an article in an

art magazine is well worth while, but it is not enough. The art magazine is read only by those who are already interested in art. Others, the others whom we are trying to reach, merely glance over the pictures, if indeed they open the cover at all.

Much has been written of late in the way of valuable suggestion on the planning or improving of college art courses, and plenty of material is available for an educational campaign on the value of art. But there are a great many colleges which do not fall in either of the two groups which I have mentioned. They are anxious to offer their students all that makes for the development of culture in the highest sense. But the funds are limited. The establishment of a new department of instruction is just now out of the question. Additions to the teaching staff, new buildings and equipment are imperative. Yet these colleges are just the places where there is fertile ground to sow in. Have we nothing to suggest?

In one such institution the heads of the departments of Latin and Greek both had spent time abroad and both were interested in art. As there was no longer any scramble for seats in their regular courses they conceived the idea of introducing courses in Roman and Greek art. They had a small collection of prints and secured donations of others. One of these professors succeeded in interesting a few wealthy men in town and secured sufficient money to purchase 1,000 lantern slides to illustrate his lectures.

One or two other members of the faculty helped in various ways to cultivate an interest in art, realizing that this was the necessary first step. There is a French society in the college, managed by the students themselves, and at a few of their meetings one of the professors in the Romance language department gave talks in French on the appreciation of art, and the development of French art, illustrating them with a collection of prints he had received through *L'Illustration*.

The immediate result of these efforts was that a number of the students, absolutely on their own initiative, founded an art club. In their very simple constitution one of the aims set forth was to work for the

establishment of regular art courses in the college. Very early in their career the president of an important art school agreed to give them a talk. The occasion was made an open meeting, and a large but carefully selected list of invitations was issued to faculty and town people. This was followed by other similar programs. The community of spirit among lovers of art was evidenced by the willingness of persons of some note to help this young club in spite of the microscopic appearance of its treasury. The prominence which the club thus secured at once extended its field of influence and gave it added strength. Arrangements were made by one lady in town to donate some casts, and others agreed to start a collection of photographs and prints. The members of the club were invited to lectures and exhibits brought to the town under other auspices.

All this was indeed a very small beginning, yet how much better than sadly bemoaning the impossibility of an art school or an art department. Those art courses and that art club meant a great deal to the students who joined them and afforded a valuable wedge for further developments. The enlistment of almost the entire student body in the Student's Army Training Corps interrupted the activity of the club, just as it banished temporarily most of the purely cultural courses from the curriculum. But the dark days are past, and already there is discussion of giving to art a more generous place in the new régime that is in the making.

This particular course of events would not be exactly duplicated at another college, except by mere chance. And yet some facts of interest, deduced from this example and other sources of information, appear to be reasonably clear. In the first place, it is very probable that on almost every college faculty there are some men capable of taking the lead in an art campaign but they must be spurred up to it by having brought to their attention the deplorable hole existing now in the education their college is offering, and by some reasonable hope of success in the undertaking. The exact method of attack will have to depend on local conditions. In the second place, it is almost certain that in any college

of good standing a gratifying number of students will respond to any move in this direction. The instinct is there and we are literally snuffing out all expression of it in the four immensely important years of the college course by completely filling the students' schedule with other things. Thirdly, when the ball is once started it is comparatively easy to push it. Aid comes from outside and often unexpected sources, and art instruction soon begins to appear feasible.

We may as well face the situation and face it now while the opportunity is open. The colleges are natural centers of culture. They are announcing their stand on the principles of education that they intend to follow in the new era that is just starting. Some of them are planning to offer a more practical or technical training for definite

trades and professions. In these, industrial art must be presented as a practical proposition, and with that as a basis, the practical value of all true art can be developed. The more conservative colleges are planning for a broader education, distinguishing clearly between this and vocational training. Strong character, genuine culture, and power of leadership are what they are aiming for. They plan to stress the cultured side; their students are trained to appreciate the fine shades of thought and wording in the English poets—and they cannot interpret the simplest canvas as anything but a pretty or an ugly picture. There is but one immediate remedy; a strong personal initiative in each individual locality. It is probably there already; it must be found, spurred up, and set in motion.

## DA VINCI

(Humanist, poet, musician, painter, sculptor, anatomist,  
inventor, mathematician, architect, engineer.)

*Veramente mirabile e celeste fu Lionardo figliuolo  
di ser Piero da Vinci.*

GIORGIO VASARI.

O land, whose matchless painters all acclaim,  
Was ever greater, tenderer soul than he—  
The boy who set the captive wild birds free,  
And with his angel spoiled Verrocchio's fame;  
The youth to whom all god-like knowledge came,  
And all superb creative mastery;  
The noble man of matchless energy;  
The loving sage who bore a stainless name!

Leonard who left the Supper of the Lord,  
That marvel on the Milan cloister-wall,  
Unfinished dream, in ruin slow to fall,  
Because he could not make the Master's face  
With his divine fair thought of Him accord,  
Nor paint an all-compelling, perfect grace!

ERWIN F. SMITH

# THE AMERICAN MAGAZINE OF ART

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## THE MUSEUM IN WAR AND PEACE

"America has answered to the call of war for a great spiritual cause—liberty. How will it answer to the call of peace?" asks Mr. Morris Gray, President of the Museum of Fine Arts, Boston? This is a big question and one before us all. What Mr. Gray has said upon the subject and how he answers the question for the Museum which he represents is splendidly said and his answers set forth in the report of the Museum for the past year, lately issued, is an answer not to his trustees alone but to all who have similar responsibilities—and opportunities. It is as follows:

"We hear much and we read much of the oncoming difficulties of peace, the difficulties of government, of socialism, of capital and labor, of taxes, all relating largely—although in the best sense of the phrase—to the material welfare of our people. Great as these are, they are not greater to my mind than the difficulties of the spirit. In the last few years men have told us again and again that the things of the spirit are luxuries, are unessentials. They are wrong, and they will always be wrong so long as in the make-up of man the soul is greater than the body. In the horrors

of war, and not less in the absorbing and complicated difficulties of peace, men should not give up the things of the spirit. It is a time when they should seek those things more and more that they may retain their own balanced sanity. It is a time when they should carry those things on shining and undiminished, so that they may give to generations yet to come, and give in its fullness, the glory of life. No victory can be complete that leaves us stripped of the things of the spirit.

"And how will our youth come back to us—for they are the determining factor? Will they react to idleness? Will they devote themselves to the making of money? Or will they manifest the splendid ardor of their endeavor in a great spiritual development? Will they carry the ministry to undreamed heights of religious leadership? Will they embody the great ideals of today in poetry, music, architecture, sculpture, painting, so that those ideals may live, an inspiration to generations yet to come—as the religious aspirations of the Gothic ages live in the cathedral of Chartres?

"Our museums of fine arts have an important part to play in the development of the things of the spirit: and surely they are eager to serve, as best they may, that great cause. In furtherance of that service your President recommends, (1) that the Museum continue in these days of peace the free opening that it established in the days of war so that it may give to those who need them the inspiration and sympathy of all that it possesses; and (2) that the Museum broaden its service so that it may give, at least to some degree, the inspiration and sympathy that other arts than those represented in its collections are privileged to give.

"Are there other ways in which the Museum can render a substantially larger service? Your President has considered various possibilities of the development of the collections, but has felt that at this time the Museum cannot wisely spend the money for such additions and cannot suitably or successfully ask others to give it. Yet he believes that the Museum can today render a substantially larger service, although he recognizes that this involves a change of long established policy. Hither-

to the Museum has treated itself as an institution solely devoted to exhibition and to the related education. But today, when men everywhere have given up wholly or in part their regular occupations that they may help their country in any way they can, not only abroad but here, should not the Museum consider the wisdom of a broader yet kindred service? Might it not welcome its sister arts as guests within its home in the belief that with their assistance it can better serve the community? It is not intended that this proposed service be in substitution or that it be in any degree co-equal with that which the Museum now renders. It is intended to be only an additional service which the Museum is in certain respects exceptionally qualified to give. Thought and experience will show the best form of this additional service. It may be through lectures that breathe the great ideals of poetry or of architecture. It may be through concerts, however simple, that breathe the great spirit of music—held, for instance, on Sunday afternoons in the Lecture Hall, or, better still, in the Tapestry Hall.

"Strong objections can be made against this change of policy. It may well be urged that the Museum ought not to increase its running expenses in any degree in these days of large deficits. Your President recognizes fully the force of this objection. Moreover, while he believes that the cost of carrying out this change of policy in a distinguished way might possibly be defrayed through increase of gifts and subscriptions by those in sympathy with this new endeavor, he lays no stress upon this possibility. Rather he stands upon the simple ground that the objection of the additional expense is far more than counterbalanced by the gain of the additional service.

"Again it may be urged that the Museum is an institution to exhibit works of fine art; that it should give its exhibitions their clearest impression without blurring it by the introduction of aught else; and that it should run no risk of rendering them a mere setting or background, an incident of some alien service. Your President strongly believes, however, that this change of policy would develop a greater appreci-

ation of the works of art that the Museum exhibits, through bringing a larger number of visitors and through awaking in them the spiritual emotion so essential to that appreciation. Even if he be wrong in this belief he would be well content if the Museum serves in this additional way, although it serves only as the incidental yet splendid setting for the appeal of its sister arts.

"Your president recommends to your consideration this policy of a broader service. Let us remember the greatness and the glory of art. Dynasties come and go, but art prevails. Troy lives through Homer, Greece through the Parthenon, and Germany—even Germany—shall it not live by Beethoven and Wagner long after the dynasty of the Hohenzollerns is forgotten or remembered only as a phrase of horror!"

#### HELEN HYDE

"There died in Pasadena, May 13th, a noted American artist, Helen Hyde. Of cosmopolitan education and training, she was a pioneer in this country in colored etchings, an original and interesting worker in water colors, but her most notable achievement was in the field of wood prints. Many years of study in Japan gave her the Japanese technique, a sureness of drawing, a fine sense of decoration, but the spirit, the tenderness, the charm which she imparted to her prints were all her own. But to those who loved her, the distinguished personality, the loyal and generous friendship, the high courage with which life was faced meant even more than the very distinct accomplishments in the field of Art.

A. G. R."

We would like to add our own tribute to these words of one of Miss Hyde's most intimate friends, to both Miss Hyde's character and attainment as an artist. There are few with greater charm of personality or who possessed so unique a talent. An article on Miss Hyde's prints appeared in the September, 1916 issue, *THE AMERICAN MAGAZINE OF ART*, and The American Federation of Arts has for some time had a collection of Miss Hyde's wood block prints which it circulated as an

exhibition, and which, wherever shown, has attracted much interest and called forth high commendation. There is a charm about her rendition of children, whether they be Japanese, or Chinese, or Mexican or American, which gives token of her sympathy with childhood; and with her passing has gone from the world a life of cheerfulness and courage and high purpose which, like a flower of sweet fragrance, has added beauty to life.

L. M.

## NOTES

**A**N exceedingly creditable exhibition of paintings, drawings and works in sculpture by young colored men and women who are making a profession of art was held in the late spring at the Dunbar High School in Washington.

Under the leadership of the Art Instructor at that School, William D. Nixon, an association styled "The Tanner Art Students' Society," has been formed and this was the new organization's first exhibit. It was a small but an exceedingly laudable showing comprising about thirty paintings and a half dozen or more works in sculpture.

A charcoal drawing by Laura Wheeler of Philadelphia which has certain elements of bigness and charm, is reproduced herewith. Notable also was a group of five water color renderings by Julian Abele, an architect of Philadelphia who has studied and traveled extensively abroad. These water colors were of well known places in foreign countries; one pictured a portion of a ruined Greek temple; another was a scene at Taomina; a third and perhaps the best of all was a bit of the garden of the Alhambra. They all would have held their own in any exhibition, showing excellent draftmanship, fine coloring and real remarkable skill in rendering.

Among the sculpture was a portrait plaque of Samuel Coolidge Taylor by Meta Werwick Fuller, very skillfully modeled; and a bust and statuette by May Howard Jackson (who was by the way an exhibitor at the recent exhibition of the National Academy of Design, New

York), which gave frank testimony of her talent.

The negroes are essentially a temperamental and artistic people and it is well to see this inherent love of beauty finding through training adequate expression in art.

**DINNER TO MISS FLORENCE N. LEVY** On Sunday evening, May 18th, a dinner was given at the National Arts Club to Miss Florence N. Levy in celebration of the twenty-first birthday of The American Art Annual, and in testimony of the appreciation of the services Miss Levy has rendered as its editor. Mr. Herbert Adams, President of the National Academy of Design, presided. Among those present were, Mrs. Herbert Adams, Mrs. John W. Alexander, Dr. James P. Haney, Mrs. Annie Nathan Meyer, Mrs. Cheney, Miss Mechlin, Mr. Henry W. Kent, Mr. Brenner and others who, in some way or other, have been associated with the publication or its constant users.

Miss Levy, on account of the pressure of other work, is surrendering the editorship at this time, but will still, as one of the directors of The American Federation of Arts and a member of the Executive Committee, be in touch with the publication in some advisory capacity. The amount of labor that has gone into the publication is almost incomprehensible to any save those who have had a part in the work, and the success of the book and the service that it has rendered were well expressed in a beautifully engrossed testimonial written by Mrs. Annie Nathan Meyer and executed by a student at the Washington Irving High School. Letters of appreciation and congratulation were read from Mr. Robert W. de Forest and many others who were unable to be in attendance.

**COURSES FOR ART SUPERVISORS** The New York University will this summer again offer Dr. Haney's courses for art teachers. These were interrupted by the war, but until 1917, they formed a unique feature of the Summer School system of the University.





RATCLIFFE

CHARCOAL DRAWING BY LAURA WHEELER

OWNED BY MRS. G. K. CONWAY

Shown in First Annual Exhibition of the "Tanner Art Students' Society," Washington, D. C.

Their like is not to be found elsewhere, in that their work for art supervisors and teachers is presented in a rotary scheme. This offers a new series of lectures each year for five years, and at the same time offers a different form of practical work in design each year for the same term.

Dr. Haney, the lecturer, has been over twenty years art director in the New York school system, and for the last ten years has been head of the art department of the high schools. His University course has already been given twice and has been attended by over eight hundred art teachers



NATIONAL WAR GARDENS COMMISSION MEDAL  
Commemorating the War Service of the Home Gardens of America

and supervisors from all over the United States. It is now to be given once more by Dr. Haney, who states that it is not the purpose to repeat the course after the present series is concluded. This series will take five summers, the work of the present summer being in Supervision, with a number of practical problems in design.

Dr. Haney, in speaking of this work, recently, said, "It seeks to consider all the phases of organization, practical class teaching and direction, which make for successful class supervision. If one had to state in a phrase the aim of the course, it might be called 'training in leadership.'"

**WAR GARDENS MEDAL** The National War Gardens Commission has presented to the heads of the governments of the United States, England, France, Belgium and Italy, and to the world leaders in food control a medal to commemorate the war service of the Home Gardens of America. This medal was designed and executed under the direction of a committee headed by Dr. George Frederick Kunz, an authority on commemorative medals and President of the American Scenic and Historic Preservation Society. In its symbolism this medal links the work of the war gardeners in the home trenches with the valor of the nation's

fighting forces on foreign battlefields. The presentation committee is composed of the Hon. Myron T. Herrick, former Ambassador to France, President John G. Hibben of Princeton University, and Mr. John Hays Hammond.

#### ART IN PROVIDENCE

The Rhode Island School of Design was fortunate in securing for exhibition the work of Jean-Julien Lemordant, French soldier-artist. The career of Jean Lemordant seemed mapped out for him previous to August, 1914, by a kindly fate, for success in his art had already come to him in no small measure. Mural painting and design offered Lemordant a wide field of endeavor, and commissions of real importance were already successfully executed.

Lemordant's many-sided art found a sympathetic avenue of expression in the decorations for the Municipal Theatre of Rennes, including a decoration for the ceiling measuring 215 square yards, a design for the curtain and numerous motives used elsewhere in the interior. Other big undertakings were the decorative ensemble for the hotel at Quimper, decoration for a Paris Municipal Building, frescoes for the Fisheries and Oyster Breeding Syndicate of France, and various frescoes for private residences. Lemordant was also an ex-

hibitor at the Salon where his landscapes were winning him recognition. But Lemordant's career in art was interrupted by the barbarous war which ended for a time all the art of France, and unhappily has ended forever the work of Lemordant. As a lecturer, he can still serve, thrilling his listeners with his eloquence, but blinded in the war he will not paint again. His record in the war is one of courageous abandon to danger, suffering from a series of ghastly wounds sustained in many engagements, finally resulting in the shot in the forehead which caused his loss of sight.

In 1918, Yale University awarded the Howland Memorial Prize to Lemordant and this was the occasion of his coming to this country. The French Government authorized the sending of a collection of his paintings and Providence is one of the few American cities in which his work has been shown up to now.\*

The paintings display rare talent of a varied order of excellence. Lemordant does not avoid primary colors and tints and, in their transparent and glowing depths, he suggests now tenderness and dreamy repose, now turbulence and rugged power. Again it was his pleasure to deal in rhythmic lines expressed never in vague unrealities but always in a logical and coherent manner.

Perhaps no one example of his work attracted more comment than "The Outcasts," which pictures a long line of vagabonds and ruffians huddled up on the lee side of a wall standing ankle deep in the snow. It suggests a page from Victor Hugo in its masterly treatment. One of the landscapes shown is lent by Monsieur Georges Clemenceau, and the collection includes the original studies and drawings for a long list of mural paintings and frescoes. All in all the exhibition proved a very unusual event in the history of Providence galleries, and Providence art lovers were quick to recognize and acclaim it.

W. ALDEN BROWN.

\*The collection is at present at the Carnegie Institute, Pittsburgh, where it will remain all summer. It is later to be sent on a circuit of Art Museums under the auspices of the American Federation of Arts. An illustrated article by Lieutenant Lemordant, and a recent personal interview with him, by Anna Seaton Schmidt, is to be published in the next number of this magazine.

SAINT-GAUDENS' After the death of Augustus Saint-Gaudens his studios on his place at Cornish, N. H., were set aside as a memorial by Mrs. Saint-Gaudens. No changes were made in the studios, but examples of his work were assembled and almost a complete collection in plastic casts or in bronze is there to be seen. Under certain restrictions the studios have been open to the public each summer, and many art lovers have made pilgrimages to the place for the purpose of viewing the great sculptor's work in the environment in which much of it was created.

It is interesting to know that the studios and their collections have lately been incorporated under the laws of the state of New Hampshire and have, therefore, become a permanent institution. The incorporators are Mrs. Saint-Gaudens, the sculptor's widow; Capt. Homer Saint-Gaudens, his son; Herbert Adams, president of the National Academy of Design; Frederick Julian Stimpson, Charles A. Platt, the architect; Philip H. Faulner and a Mrs. Upham.

Mrs. Saint-Gaudens hopes during her lifetime to gradually put into permanent material all the works in the memorial collection, which are now only represented by plaster casts.

AN INDIAN  
PAINTING BY  
JULIUS  
ROLSHOVEN

The Brooklyn Museum has received as a gift from Mr. Henry Goldman of New York, a painting in tempera by Julius Rolshoven, entitled "War Chief Sun Arrow, Taos Tribe, New Mexico," which measures 90 inches by 72 inches, and is said to represent the artist at his best. Mr. Rolshoven is widely known as a member of the Taos Society of artists. He was born in Detroit in 1858, studied at the Cooper Union, and subsequently in Dusseldorf, Munich and Paris, and was also a pupil of Frank Duveneck in Florence. He is represented by pictures in the museums of Detroit and Minneapolis, the Union League Club of Chicago, and many private collections. Previous to the war Mr. Rolshoven was for many years a resident of Florence, where he owned a very remarkable old Italian villa on the Viale Michelangelo.

An exhibition of other Taos painting by Mr. Rolshoven was recently held at the Rinehardt Galleries in New York.

PORTRAIT  
DRAWINGS OF  
AMERICAN  
HEROES

A distinguished exhibition of portrait drawings by Mr. John Elliott of young Americans who sacrificed their lives in the war, was held from May 19th to 31st, in the Knoedler Galleries, New York, under the patronage of Mrs. Harry Payne Whitney, for the benefit of the Permanent Blind Relief War Fund. Twelve portraits were shown of young aviators and men in the field service of the army. The drawings, in crayon pencil, life size, were made from photographs, and in some instances, from snapshots, yet were very vital and very convincing portraits which seemed to live and to breathe and to emit the spirit of patriotism and courage for which the men themselves gave their lives.

Mr. Elliott, it will be remembered, is the painter of a mural decoration entitled "Diana at the Tides," presented some years ago by Mr. and Mrs. Larz Anderson to the National Museum in Washington, and also of the well-known portrait of Mrs. Elliott's mother, Mrs. Julia Ward Howe. Mr. Elliott makes his home and has his studio at Newport.

A PORTUGUESE  
EXHIBITION

Art is long, and there are occasional indications that it will prevail over the confused events of the present. One such indication, a promise like a rainbow against a lowering thundercloud, is the Spring exhibition in Lisbon, of the latest work of the young Portuguese sculptor, Ernesto do Canto. It was held in February of the current year, and was sufficiently noteworthy to command the Lisbon public's interest in spite of internal politics and the agitation of the great war.

The model for the figure here reproduced is a Swiss girl of French parentage, a refugee from Flanders, who sought and found shelter and employment in the Azorean studio of Señor do Canto. Incidentally the head of the statue is a most authoritative likeness. The sculptor has caught and held with a rare instinctiveness the inner grace of her personality.



STATUE BY ERNESTO DO CANTO

Portuguese sculptor residing at Porto Delgado, The Azores, shown in an exhibition in Lisbon, Portugal



WORK IN SCULPTURE BY ERNESTO DO CANTO  
Shown in exhibit Lisbon, Portugal

#### ART IN CHICAGO

The Roosevelt Memorial Association of Chicago has submitted a recommendation to the city for a memorial which has been received with joy by both artists and the people at large in Illinois. A vast number of designs for memorials not only sculpture, but parkways and architectural structures overwhelmed the committee. From all these the practical ideas were assimilated and the final decision made upon a monumental highway which in its making would embody all the fine and structural arts in the spirit of memorials.

The Roosevelt Memorial Highway based its argument on the known love for the out-of-doors, Colonel Roosevelt's liking for an association with the people, his democratic instincts, his studies of natural phenomena and finally the opportunities for bringing his memory close to the centers of population of Illinois. The Roosevelt Memorial Highway briefly described, will begin at a monument which will embody a portrait statue of Colonel Roosevelt, in Grant Park in front of the Field Museum Chicago, or adjacent to it. The Highway will follow the wide thoroughfare, Twelfth

Street, extending west from this point, five miles at least through a densely populated neighborhood of Russians, Polish and other foreign citizens, to the country then proceeding on a state highway southwest across Illinois to St. Louis at the Mississippi River. The Roosevelt Highway will pass Starved Rock and other places associated with Pere Marquette, Tonty, Chevalier de la Salle and the pioneer history of Illinois. In its course the sculptors have seen the chance for memorials in groups or of fountains and the landscape architects and outdoor art leagues are ready for roadside planting.

The Art Institute Alumni Association has adopted the Summer School of Painting at Saugatuck, Mich. This school was founded in 1908 by Walter Marshall Clute. It is a picturesque location, near the wooded hills of the Dunes of Lake Michigan, and on the shores of that inland sea. It is but a few hours from Chicago.

The Painters of the Forest Preserve of Cook County are encouraging artists' camps in the paintable regions on the rivers of this chain of natural parks surrounding Chicago.



THE TABARD INN

Mural Decoration, Williamsport High School, Williamsport, Pennsylvania

An All-American Exposition of the arts contributed by our citizens of foreign parentage will be held at the Coliseum Chicago, in the fall, opening August 31st. Mr. Forsberg of the Art Institute School and Miss Voge are on the Committee of Art Crafts Exhibits which promise to be a strong feature of the exposition. There will be a gallery of paintings and sculpture.

The Arts Club, Chicago, will remain open all summer to visitors. Exhibitions will be installed from time to time.

The Commission for the Encouragement of Local Art and the Municipal Art League have hung a third annual exhibition at the Municipal Pier.

The Art Alliance of America, Central States Division, has increased its number of committees to include manufactures at large and not on any previous list. The enthusiasm in Chicago for the service of the Art Alliance is greater than its organizers hoped for. An exhibition of the different adaptations of art products will be held in the fall.

#### ART IN WILLIAMSPORT

The High School at Williamsport, Pa., has the distinction of having a decorative frieze illustrating the Canterbury Tales, one panel of which, "The Court of the Tabard Inn" is reproduced herewith. The frieze is the work of C. Reginald Thomson, a Scotch artist who resides in Williamsport, and Miss Rena Frankeberger, superintendent of art in the public schools. The seven panels in the series represent "The Patient Griselda," "Dorigene's Rash Promise," "Griselda's Be-

throthal," "The Summoner," "Emelye in the Garden," "The Court of the Tabard Inn" and "The Rioters."

Williamsport has named one of its public schools after Mr. Daniel Chester French, which he claims is the greatest honor he has received. In this school are photographs and casts of some of his chief works. Thus Williamsport, a small and far from famous city in Pennsylvania, has set a praiseworthy example of appreciation of art to older, larger and more noted cities of America.

#### ART IN DENVER

In these days when so much is being done by the American Federation of Arts to safeguard our country from unworthy civic memorials, is it not also equally as important to prevent anything but the best attainable being placed in our churches and public buildings?

Would it not seem a fine and a necessary thing that, just as every city and every state must have its art commission, so every church, every school, every institution, should have its art committee composed of those who really care, who are willing to give time to the consideration of plans in the making, and who will keep informed about, and in touch with, local talent as well as with the best in architecture, sculpture and decoration elsewhere?

The unnecessary and always costly, ugliness of many present buildings constantly suggests that there is a vital need of larger community use of artists.

St. Mark's Episcopal Church, Denver, recently appointed an art committee and this led to the inquiry through the art

column in the *Denver Sunday News* as to whether other churches already had similar committees so that they might profit by their experience. There was no reply.

This was the resolution of the St. Mark's Vestry:

"That a committee of three be appointed by the Rector, to which shall be referred for their approval any designs for tablets, memorials, decorations or furnishings of any kind to be placed in the church."

In the church leaflet, notice was given of the formation and personnel of this committee, which was composed of an architect, an artist, and a business man. It announced that its members were ready to advise with those who were contemplating giving any memorial and that it would be their pleasure to encourage the choice of designs that would harmonize best with the building; also that nothing could be too small or of too temporary a nature to be brought before their consideration. Through this leaflet, too, the ideals and plans of the committee for this church are to be kept before the congregation.

It has been surprising and encouraging to find how, in the short time that this committee has been in existence it has proved its value. Even men in charge of repairs and women of refurnishings, are glad to have a committee to consult with and to share responsibility. Mistakes are less likely to occur when such care is taken.

The committee realizes that tact and earnest willingness are needed so that their work may more and more commend itself. They look confidently to the assistance of outside expert assistance to supplement their efforts.

They are asking members of all the church guilds for suggestions as to the needs of the church and they have started a collection, to keep on hand for reference and for exhibition purposes, of photographs and designs to inspire and to stimulate ideas.

Through their request, they hope that the Denver Art Association will arrange to have each year, in the public Art Gallery, an exhibition of ecclesiastical art, which will certainly educate and help all the churches of the city to a knowledge of the best and finest things, and lead to the greatly needed cooperation of church and art.

ELISABETH SPALDING.

## ITEMS

The Denver Art Association has lately appointed Mr. Reginald Poland as Director. Mr. Poland is a graduate of Brown University and a post-graduate of Princeton and Harvard, and has had some experience as a volunteer member of the staff of the Metropolitan Museum. It is proposed to unite the various art interests of Denver under the leadership of the Art Association, and to erect a memorial art museum at the civic art center which will house all art organizations as well as art exhibitions, etc.

In the Memorial Art Gallery, Rochester, N. Y., an exhibition of Paintings by Edward W. Redfield, and of Paintings and Drawings Made at the Front by S. J. Woolf, has lately been held. Mr. Woolf's paintings are described in a foreword to the catalogue as vivid portrayals of modern warfare, very different from the studio painted pictures of the past. A few of the pictures were shown in the Allied Art Salon held in New York last winter. The artist went to France as the correspondent of a magazine but carried with him letters from the War Department and Secretary of the Navy according him special privileges.

The Houston Art League, recently celebrated its nineteenth anniversary, a feature of the celebration being an exhibit of 26 rare paintings bequeathed by the late George M. Dickson, son of a charter member. Mrs. Henry B. Fall, President of the League, made an address at the Third Annual Musical Festival sponsored by the League, in which she told of the work toward advancing Houston from a cultural standpoint which the organization has undertaken. The League owns ground upon which it hopes soon to erect a suitable art museum building, and its aim is said to be to "make Houston the Florence of America."

The Guild of Boston Artists which makes a practice of presenting its members each year with a facsimile of an original work of art by a well known Boston artist, has chosen this year for this purpose an original, signed, proof etching by Philip Little, painter as well as etcher.

A notable exhibition illustrative of the excellence to which one art industry has been brought in America, is that of textiles woven by Cheney Brothers of South Manchester, Conn., shown in April in the Cincinnati Art Museum and in May at the Museum of the Rhode Island School of Design. This exhibition embraces eighty-three squares of textiles woven at South Manchester which are of beautiful quality both in design and workmanship. This gives convincing proof of the practicability of establishing in this country art industries of the finest type. In design they show Oriental, Byzantine and Gothic, Renaissance, Italian, French and British motives, and illustrate their present day adaptation. To many this exhibition will be a revelation as few are aware that work of this character is being done in the United States.

By request of the Mayor of the City of Rio de Janeiro, acting through the Brazilian Ambassador to the United States, His Excellency, Sr. Domicio da Gama, Mr. Charles A. Bennett of the Bradley Polytechnic Institute, Peoria, Ill., has prepared a most comprehensive and excellent report of the proposed plan for a School of Trades for Rio de Janeiro. The Manual Arts Press of Peoria, Ill., has published the report. Mr. Bennett's information concerning Brazil is second hand, but he has prepared his report with first hand knowledge of most of the Trade Schools in the United States and of many such schools in England, France and Germany.

The Senior class of Baylor University, Waco, Texas, has bought and presented to the University, a life-size, three-quarter length, portrait of Robert Browning painted by his son, Mr. Barrett Browning. A somewhat similar portrait by Mr. Browning of his father is now in the Bialoli Library, Oxford. The portrait was begun and finished shortly before the author's death.

The National Society of Craftsmen of New York has established a school for craftsmen at 535 Lexington Avenue. Among the instructors are Robert Dulk, Conrad Scapecechi, John R. Bacon and Flora Ann Hall.

## BOOK REVIEWS

**PRINTS AND DRAWINGS BY FRANK BRANGWYN.** BY WALTER SHAW SPARROW. John Lane Company, London and New York, Publishers. Price \$15.00.

This elaborate and handsome publication has an extremely worthy subject. There is, in fact, perhaps no more interesting or unique figure in the art world today than Frank Brangwyn, painter of mural decorations, maker of lithographs, etcher, illustrator and artist of striking individuality, virility and force. Curiously enough, however, his chosen biographer in this instance is apparently only half convinced of the merit of Mr. Brangwyn's art. The reader is extremely in doubt perusing page after page of the anything but illuminating text, whether its publication was for the purpose of condemning Mr. Brangwyn's work, or of lauding it. The author, from first to last, seems to be out of sorts with the world, and when he praises it is with so much caution that one is almost inclined to think that his intention is to blame. It may be that Mr. Sparrow is over conscientious. It may be that he really is not in sympathy with Mr. Brangwyn's art. The best that we can say for his exposition is that it leaves one depressed and uncertain as to the author's real attitude, not only to Mr. Brangwyn, but to art in general. Price Collier once said that "obscure writing was the result of lazy thinking". To us, Mr. Walter Shaw Sparrow's exposition of Mr. Brangwyn's prints and drawings is not only extremely obscure but dull.

With regard to the illustrations, one can only speak in praise—there are fifty in all, full page, many in tint, some in color; to say nothing of the numerous text illustrations which give additional testimony to the originality and vigor of Mr. Brangwyn's art.

A painting by Mr. Robert Vonnoh of a blossoming poppy field in France has lately been purchased by Mr. Joseph G. Butler, Jr., of Youngstown, Ohio, for his museum collection.



# THE AMERICAN FEDERATION OF ARTS

WASHINGTON, D. C.



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**T**HE AMERICAN FEDERATION OF ARTS was organized in 1909, incorporated 1916, to cultivate knowledge and appreciation of art; that better production might be induced, the lives of the people enriched, and that through these means, finer standards of citizenship and higher ideals of civilization might be established in America. The main office of the Federation is on the first floor in the historic "Octagon," owned and occupied by the American Institute of Architects, in Washington, D. C.

It has become the NATIONAL ART ORGANIZATION OF AMERICA. More than two hundred organizations scattered throughout the United States including all the Art Museums and the majority of the other leading art associations are affiliated as Chapters, besides which, it has a large and rapidly increasing individual membership of broad-minded, art-loving people desirous of passing on to others those pleasures and benefits derived through immaterial things which they, themselves, have found of inestimable value.

**EXHIBITIONS** of works of art such as paintings, sculpture, craftsmanship, prints, etc., etc., are sent out regularly by the Federation on well-routed circuits.

**LECTURES** on Art illustrated by stereopticon slides are circulated constantly in schools, women's clubs, art associations, etc., all over the United States, and during the past year in the United States' army camps in this country and France as well.

**THE AMERICAN MAGAZINE OF ART**, an illustrated monthly, and the **AMERICAN ART ANNUAL**, a comprehensive directory of art in America, are published by the Federation.

Membership (individual):—Associate, \$3.00 a year. Active \$10.00 a year. Contributing \$100.00 a year. Life membership \$500. Perpetual membership \$1,000.

For further information address

MISS LEILA MECHLIN, *Secretary*,

1741 New York Ave., Washington, D. C.

# THE AMERICAN FEDERATION OF ARTS

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THE AMERICAN FEDERATION OF ARTS assembles and sends out exhibitions of works of art of various kinds but of invariably high quality with the purpose of increasing the knowledge and hence the appreciation of art and so extending its privileges.

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Forty Exhibitions are already planned for the coming season embracing oil paintings, water colors, lithographs, drawings, etchings, photographs, of great variety and interest.

The *cost* varies according to the character and size of the exhibition from \$10.00 to \$200.00. This covers the cost of assembling and packing, insurance, redelivery, listing, etc. To Chapters of the American Federation of Arts a reduction of ten per cent will be made.

These exhibitions are sent by express and each place is required to *prepay* shipment to the next place on the circuit. The American Federation of Arts pays the first haul and endeavors to so route the exhibitions that the transportation charges are reasonably equitable. For places at a great distance or for which special exhibitions are assembled other arrangements will be made.

When the exhibits are for sale a *commission* of ten per cent (10 %) will be allowed the sales agent, but *all transactions* must be made through the American Federation of Arts, and no exhibit may be withdrawn before the close of the circuit except by special permission.

When exhibitions are obtained from the American Federation of Arts *this fact must be stated* in announcements, catalogues and publicity notices. As the American Federation of Arts only sends out exhibitions of high quality such announcement should be regarded as a *guarantee of merit*. It is also, it should be remembered, a just placing of responsibility.

*Application* for exhibitions scheduled by The American Federation of Arts should be made *at least three months in advance*, and if possible, between June 1st and September 30th, when the majority of the exhibitions are routed. Such applications should state in what building (name and location) the exhibition is to be held, whether fireproof or isolated, and the dates and length of time desired. Three weeks is the usual period for an exhibition, not including time for unpacking, repacking and shipment.

*Engagements* made for a circuit exhibition must be considered *binding*, as gaps can not often be filled, and pecuniary loss as well as injustice to the artists contributing results.

Chapters of the Federation may make *payment* for exhibitions immediately after the exhibitions are shown. From other organizations *pre-payment* is required.

It is understood that the exhibitions sent out by the American Federation of Arts are to be shown for *the advancement of art* and the *benefit of the public*, and in *no instance* for *private gain*, nor *pecuniary profit*.

For list of exhibitions and further particulars please apply to

MISS LEILA MECHLIN,  
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# THE AMERICAN MAGAZINE OF ART

AUGUST, 1919

## TABLE OF CONTENTS

SHINTO PILGRIM, AN ILLUSTRATION BY THORNTON OAKLEY.....	Frontispiece
JEAN JULIEN LEMORDANT.....By ANNA SEATON-SCHMIDT	363
<i>Four illustrations</i>	
ILLUSTRATION.....By THORNTON OAKLEY	369
FIVE ILLUSTRATIONS, BY THORNTON OAKLEY.....	372-76
ART—A CONSTRUCTIVE FORCE.....By GERRIT A. BENEKER	377
<i>Two illustrations</i>	
THE PRINCETON BATTLE MONUMENT.....	386
<i>One illustration</i>	
RUSKIN AS AN ART CRITIC.....By WALTER SARGENT	387
STATUE OF REV. GEORGE WHITEFIELD, BY R. TAIT McKENZIE .....	393
EDITORIALS: "NEW ANTIQUES." A NOTABLE GIFT.....	393-5
NOTES	ITEMS
	BOOK REVIEWS

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**SHINTO PILGRIM**

An Illustration by

**THORNTON OAKLEY**

Awarded silver medal Panama-Pacific Exposition

THE  
AMERICAN MAGAZINE OF ART  
VOLUME X                      AUGUST, 1919                      NUMBER 10

JEAN JULIEN LEMORDANT

BY ANNA SEATON SCHMIDT

THE history of the past proves that in every great crisis of the world's civilization men of exceptional power are upraised for the preservation of human ideals. They are the prophets, the seers who hold aloft the torch of civilization, who are willing not only to die for humanity but to live, to suffer, to endure every privation that the things of the spirit may not perish.

To this little group of heroic idealists belongs Jean Julien Lemordant, the poet-painter of France. Lover of beauty, searcher after truth in nature, he spent the years of his early manhood on the coast of Brittany, studying in solitude the mysteries of the ocean, of the winds and storms that beat against her rocky shores. Light—color was his passion. All the joy of his young life came to him through his eyes. His canvases of Breton peasants reveal this joy in outward beauty, now forever closed to him. When his works were exhibited in Paris, French critics placed him with their greatest artists. The minister of fine arts, Armand Dayot, writing of his mural decorations in the theater in Rennes, said: "Lovers of beauty will one day make pilgrimages to Brittany in order to see these truly magnificent paintings, paintings which place him with the great Venetian decorators. What science, what strength of technique, what magnificence of color, what dazzling light, what compelling charm in these vast compositions! His strong, luminous brush reveals the impalpable, the baffling, mysterious invisibility of the winds. The chief characteristics of this painter are his worship of light, his love

of nature, and his ability to reproduce motion, life."

August, 1914, found Lemordant crowned with success, happy in his work and beyond the military age for active service. But the liberty of France, of the world, was at stake. Without a moment's hesitation he volunteered as a private and begged to be sent at once to the front that he might participate in the actual struggle, might fight side by side with those heroic youths who were battling for the freedom of his beloved country. "His surrender of himself and of the creative power of his genius to the physical need of his nation is one man's part in that sublime effort of France which has defied the powers of darkness and wrested good out of evil, and by which her triumphant personality, great as have been her sufferings and her sacrifice, will still continue to light the world."

At Charleroi, Lemordant received his first wound and was raised to the rank of Lieutenant. In September he was again wounded and again refused to leave the field of battle. It was during those terrible days when the flower of the French army was being mown down by the German machines and every man was needed. Superhuman strength and courage were required to stem the awful torrent that threatened to engulf Paris. It was such exalted spirits as Lemordant's that achieved "the miracle of the Marne."

In 1915 he was leading his little company against the Germans at Arras when he was struck in the temple by a ball, another entered his side and still another went through his knee. His men implored him

to permit them to carry him to the rear, but with invincible courage he directed them to use their bayonets as splints and bandage his knee so that he might remain on his feet. He felt that he was responsible for the lives of his soldiers; since he had assumed charge of the attack, he could not desert them. Again and again he led the assault, inspiring his men to heroic resistance by his sublime courage. At last blinded, covered with wounds, he fell unconscious, and was left for dead on the field of battle. Four days, four nights he lay in agony amid the dead and dying: then, fate more terrible, he was picked up by the enemy and carried a prisoner to Germany. In spite of the suffering caused by the motion of vehicles and trains, he partially recovered his sight. Even then the horrors of blindness might have been spared him had he received the commonest care, but absolutely nothing was done for him in those awful German prisons. Twice, with his comrades, he endeavored to escape, only to be recaptured and confined in a military fortress. But the Germans could never conquer that indomitable Breton spirit. To the very last he refused to give his word not to attempt to escape, and was finally sent to a reprisal camp where he was found in a dying condition by a visiting physician, who recommended that he be exchanged and returned home through Switzerland.

Victim of German "Kultur," crippled, blinded, Lieutenant Lemordant has come to our country to proclaim anew the things of the spirit, and to protest against that materialism which so nearly wrecked all civilization. An exhibition of his paintings and drawings was shown at Yale University last spring, when he received the Howland prize awarded some years ago to Rupert Brooke, and now to this great French painter. It was later shown in New York in the Gimpel and Wildenstein Galleries. Under the auspices of The American Federation of Arts it is being circulated during the coming season, and will be shown in a number of the leading art museums. In connection with the exhibition already held, Lieutenant Lemordant has given a number of conferences on French art. If his health permits, he will continue these conferences next season. Lemordant

began these art talks in the German prisons. "When I found that I was incurably wounded, that my sight was failing day by day," he says, "I gathered my fellow prisoners about me and began to talk to them of the things of the spirit, of art in all its glorious manifestations. I found that my words gave them courage to endure their sufferings. They used to write my notes for me in very large letters, so that I could refer to them from time to time. One day in the middle of my lecture I found that I could not see them. I held the paper close to my eyes—nothing was distinguishable! I knew then that the end had come—I was blind. The light which had been my life was forever darkened. How could I go on talking when all that was most precious to me had been taken? The little group about me waited in silence. By a mighty effort of the will I controlled myself. I said to myself, 'Moral courage is greater than that required of a soldier in battle. My men need my words, I *must* go on. When my lecture was finished one of our officers, seeing that I was at the end of my endurance, caught me in his arms and endeavored to console me. Even the German guard was moved to pity and told me that he would intercede, that I should not be sent to the reprisal camp to which I had been condemned for endeavoring to escape. But I refused to accept any mercy from the Germans and insisted on accompanying my faithful comrades, since we had all been condemned for the same fault. The next day we were carried there in such a rough car that I fainted on the way.

"You can imagine, mademoiselle," he continued, "what a time of moral depression I then passed through, the battle that I had to fight in order to accept my blindness. In the midst of this struggle it came to me that I was called upon to do a great work. I could never paint again, but I could tell the world of the glories of art, of its meaning and of its mission. France has been the leader, the educator in art since the days of the renaissance. Never once has its long chain of great artists been broken—think of Houdon, Rude, Barge—all those glorious sculptors who made Rodin possible—of Claude Lorraine, Watteau, Millet, Puvis de Chavannes—who were not





JEAN JULIEN LEMORDANT

only great artists but great men; men who knew how to suffer, how to sacrifice material success rather than lower their ideals.

"That is what many artists of today have forgotten. Art is too personal, too egotistic. It is no longer an ideal that must

the things of the spirit. It is our artists who must lead us again toward the ideal, toward God. They are the shepherds who must guard the temple of beauty for the safety of their sheep. When the shepherds are led astray the sheepfold is endangered.

"The sole reason, mademoiselle, for the



YOUNG WOMAN OF DAULAS

JEAN JULIEN LEMORDANT

be followed because it can help, can uplift humanity. All the great periods of architecture, the Egyptian, Greek, Gothic, were of and for the people. Look at the Greek temple, the Gothic cathedral. They were the living expression of the people's faith. Their symbols were clear, easy of comprehension. We must bring art into the every day lives of our fellow men. Everything of use can be made beautiful, suited to its purpose. We are too material, we forget

existence of artists—and I use the word in its broadest sense, meaning musicians, poets, painters, all who possess creative genius—is that they may lead the people toward the Infinite. True art is only the outward expression of man's effort to raise himself toward the divine. When art became the plaything of the rich, a personal possession to be used for the aggrandizement of the individual, when artists became interested in material success and made of



THE DANCE

CEILING OF THE THEATRE OF RENNES

JEAN JULIEN LEMORDANT

their talents a thing of commerce, art fell from its high estate and became impoverished. The people grew indifferent. No, not in France! There they have never been indifferent. They may be ignorant and prefer a Balzac by Falguière to Rodin's superb masterpiece, but they are always passionately interested. It is only indifference that really kills art; then our progress becomes merely material, as was that of the Germans. They became intoxicated by false ideals and were the victims of their false progress. They used their marvellous intelligence to create engines of destruction, forgetting the things of the spirit and that true progress consists in increasing nobility of soul."

Lemordant believes that it was because a few great artists like Carrière, Sisley, Pizarro, Puvis de Chavannes and Rodin had kept alive the sacred fire of art and inculcated the spirit of sacrifice in the hearts of the serious minded youths of France, of those who "dreamed dreams and saw visions" that in her hour of mortal struggle France was saved.

"Do you know, mademoiselle, how many thousands and thousands of young men, boys from our art schools and universities voluntarily threw themselves into this struggle? With the same passionate enthusiasm with which they had been wont to defend their artistic ideals they fought and died for France, for liberty. But it is



LONGSHOREMEN—PARIS

JEAN JULIEN LEMORDANT

not so hard to die on the battlefield. The difficult thing is to live in misery, to suffer a thousand rebuffs, worst of all, to doubt one's self, yet to struggle on, to hold fast to one's ideals, as have so many of our great artists who refused to barter the things of the spirit for worldly success. Always, in the darkest hours of our history, some strong soul has arisen to rescue France from spiritual and physical annihilation. Nearly all the glorious 'Men of 1830' died in poverty, but art took on a new radiance: Jeanne d'Arc perished on the scaffold, but France was saved: today the youth of our nation lie dead on our battlefields, but liberty has been wrested from the German hordes! It is this consecration to the ideal, this power to sacrifice self to the public good that will save the world. Out of the awful sufferings of this horrible war has come a certain elevation of soul. For the moment we are raised above ourselves, sanctified by suffering. We are willing to still endure for justice, for liberty. There come times in the life of every nation, as in the life of

every man, when people are ready to immolate themselves in the service of humanity. See our society women who have never done any kind of work. Now they are performing the most menial, most repulsive tasks in our hospitals, carried out of themselves by this universal spirit of sacrifice. Before the world is again engulfed by selfishness, before our usual habits of egotism claim us once more, we must call upon our artists, upon all men of good will to fight for art, for beauty, that the people may know life is not all material, that it is the spirit which must prevail or the world end in chaos!

"It was this thought that sustained me on the field of battle. I told myself *we must conquer* because it was the struggle of all spiritual forces against the powers of darkness—if we failed, brute force would rule the world. We conquered, but our duty did not end with the war. We must fight now for beauty, for the divinity that is within us.

"This is why I have come to America.

My friends tell me that I am too ill to undertake this work, but no—this is the moment to speak to our artists, to remind them that they are the guardians of the ideal, the leaders of the people—that they must be willing to suffer, because all great things are born of suffering. Renouncing their individual success, let them create beautiful cities that reflect the lives of those who reside within their walls. Look at our streets, our public buildings, our monuments! We have lost that sense of universal beauty possessed by the Greeks, by the artists of the renaissance. If we wish our epoch to be great then we must bring art back into daily life, make it a universal expression as it was in France when our cathedrals reflected the aspirations—the religious beliefs of our people, a collective art whose symbols were understood and loved because they spoke to the hearts and souls of the humblest. That misleading expression 'Art for Art's sake' has done

only harm. Art is for the people, for the beautifying and uplifting of common life."

These were Lemordant's words, but it is impossible to transcribe or to pass on by means of the printed page the sacred fire of his enthusiasm or the earnestness of his belief in the sublime mission of modern art. Like so many of that vast army of young heroes who went into battle with uplifted hearts, who suffered and died that their ideals might endure, he has seen the vision of a higher spirituality, a spirituality that shall redeem the world from selfish materialism and secure it from the horrors of future conflicts. He is indeed a prophet, deeply imbued with his mission to preach and to teach the uplifting power of art and its relation to life—the consecration of the artist to the service of humanity. None can hear him without being stirred to the depths and inspired by his words, his heroism, his sincerity, and his noble example.

## ILLUSTRATION

BY THORNTON OAKLEY

WHAT is illustration? To the average mind which has not given the question thought, illustration consists of drawings, chiefly black and white, done primarily, with commercial ends in view, for reproduction; or, perhaps, the same mind thinks of tests or stories in popular periodicals to accompany which drawings are made—drawings, likely as not, merely of heads, or, more probably, full length figures of men and girls in evening dress sittings upon sofas in the various attitudes demanded by the authors. It is unfortunate indeed that such a conception of illustration is so widespread. Drawings such as these are by no means illustration—unless the word be used in a very narrow and restricted sense. There should be some title to differentiate the purely commercial work, the quick and empty incidental drawings, from that great realm of art, that broadest and most meaningful division of all art, illustration. There is no such title that I

know of. It has yet to be invented. I have thought of the word *cartooning*, but cartooning, like illustration, has its two classes—one, the scrawls of the surface, of the moment—the other, the drawings of the master-craftsmen, the dreamers, carrying to the world messages of truth and inspiration as only art can do. The great cartoon and illustration are truly one.

What then is illustration? For the moment let all thoughts of ways and means, paper, black and white, above all, reproduction, escape the reader's mind. Let him look at the word itself. It means *a making clear*. It says nothing of mediums, nothing of publications, nothing of reproductions. A making clear—that is illustration. That, indeed, is art.

Broadly speaking, all pictures may be divided into two classes, those whose purpose is to delight the eye, and those whose purpose is to delight the mind. True illustration lies in the latter group.

I have no quarrel with the first class. It has its purpose, but the latter is supremely great. It lives when the other dies; speaks to millions, the other speaks to few. With its dreams and visions it thrills mankind, leads ever on toward the star.

The purpose of a great picture is to reveal the spirit, the ideals, of life. This sounds simple, as indeed it is, and it is this that makes any work of art endure. That is the difference between an illustration, a true picture—for all true pictures, all works of art, whose purpose is the revelation of a thought of life, are illustrations—and a canvas that says nothing beyond the surface. Mediums and technique are not illustration, nor discussions of harmonies and balances, and rhythms. These may be the so-called painters' delectation, but they are not the illustrators'. They may be the means whereby the illustrator attains his end, but they are not the end.

And that is why illustration has become so intimately connected with books and magazines and reproduction. Books are printed to be sold; the publisher dare not buy a picture that gives no meaning to the world. *It must convey a message*—else his magazine will stay forever on the news-stand, and he will fail. And so for his book covers, his posters, his pictures in his magazines, he finds the artists who, to the world at large, best reveal understandable ideas.

This is not the case upon the walls of our academies. In the average gallery of America, as our periodic exhibitions come and go, what do we behold? For the most part painters engaged in brush-work, color, deep in art for art's sake, caring for little beyond talk of shop, for little beyond things visual, little indeed for every day affairs of life. What scorn we find among them for *subject* pictures! What has *subject*, they ask with lifted eyebrows, to do with beauty? Not remembering that beyond the beauty of visual things lies that infinitely greater beauty of ideals and visions, aspirations of men's lives. Landscapes we behold upon these exhibition walls which, for all the local color they possess, might well be any region of the earth; lifeless heads we see: still-lives, the inevitable brass bowls with thickly laid-on orange high-lights, and always nudes. Nudes there are under trees, nudes sprawl-

ing upon divans, nudes ambling beside brooks. Red nudes we see, pink nudes, blue nudes and chalky white. Well painted generally they are, cleverly, dextrously indeed, so that the handling would satisfy the most exacting of technicians. They receive acclaim of painters, prizes, but what a horror of these subjects has the illustrator! Why, he wonders, do their creators waste their talents on pictures such as these? What have nudes and still-lives to do with the problems of the world?

It may be that our schools have much to do with our painters' lack of vision. In the average class-room of America our students receive scant training of the mind. Little is taught them of the oneness of art and life. There upon the model-stands endlessly the models pose, the pupils copy, copy, while in their ears are dinned forever tone and value, surface, brush-strokes, line. No words are heard of subjects beyond these, no words of the wonders, the mysteries, of that wide world, that ever storm-tossed world, which throbs beyond the school-room doors. Alas, for would-be illustrators! With teaching such as this the youthful mind sees slight connection between the school and life. Small wonder that his canvas becomes not an inspiration!

It is inborn in young students, this mode of thinking, this absorption in studio affairs, in ways and means, in insignificant details. Unbattered by the world, dormant, unconscious of the deeper things yet to be experienced, it is but natural that they conceive art to be a thing of methods. They think only of their hands. "Let our fingers but be trained," they say, "to handle charcoal. Let us but dash water color on this paper with swift bold strokes, and behold we shall be illustrators!" Fortunate that student who can find a teacher who may free his attentions from charcoal sticks, turn them toward the beauty of the happenings about him, happenings by him yet unseen. Yet even so a student clings to preconceived ideas. He may listen to a teacher speaking of the sky and sea, of birds and wind, of soaring buildings and canyon-like thronged streets, of fragrance of spring fields, of fairy castles, of calm of peace, of war, of the choice of subjects which might reveal to man some beauty

unthought of in his daily hum-drum life—some beauty of idea that might help, perhaps, to lead him on toward ultimate perfection—but as his teacher finishes the youthful student's mind will be a blank. "Yes, Professor," he will begin, hesitating, his expression showing all too plainly he has failed to connect actual picture-making with the words of his instructor, "but . . . but what sort of blue is best to buy, ultramarine or cobalt?"

Ye gods! Unless the method of the teaching in our schools be changed there is scant hope for a national art!

The greatest questions of the ages are now confronting man. There has been no moment in history more fraught with possibilities. All nations of the earth are tense with hope, with expectation, with passionate desires. All have visions and ideals. Humanity is grasping after brotherhood.

And brotherhood seems now a thing all but accomplished. The forces of the age are bringing the dream about. Man has harnessed matter and is breaking down the barriers between nations. He spreads his webs of iron from shore to shore, ploughs the deeps with mighty ships, connects the continents, the races, with airplanes, liners, telephones, wireless and ocean cables. And as he builds his railroads, ships, man fills the heavens with his message. His towers cleave the sky. His buildings loom. His cranes ride against the clouds. His scaffoldings rear gaunt networks. His furnaces fling flame into the night, locomotives thunder, stacks vomit smoke, steam hisses, mounts in boiling billows. The yards of shipways, mills, of vast industrial plants, resound with roar of labor. Through industrial gates the multitudes pour. Is not this the spirit of America?—work, and the brotherhood of man? What subjects for the artist! What chances to express the purpose and the meaning of men's lives!

Look, then, upon the pages of major periodicals for the expression of a national life. In France and England throughout the war it is the illustrator who has kept before the nation's eyes the reason of the Titan struggle. He has cheered the downhearted, encouraged the despairing, in blackest moments with revelations of the

ends to be attained, kept hearts aglow with hope. So, too, in America. It was not the so-called painters who were appointed by our Government officially to accompany our army into France. It was the illustrators. For pictorial inspiration, it has not been to our galleries we have turned but to our publications. Here we find the record of the day. Here is revealed the essence of our country, the scale, the magnitude of all this land, its aspirations, yearnings, hopes. And now already as the guns no longer roar, the carnage ends, the great ships bring back our nation's sons, the illustrators are giving forth their songs of peace. They tell of joy and a new world, of reconstruction, goals achieved, ideals shining yet afar. And art is only that, the expression by any means whatever—be it by work for reproduction, by painters, architects or sculptors, by brush or stone or note or word—of ideals in the hearts of men.

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The frontispiece to this number of *THE AMERICAN MAGAZINE OF ART* and the pictures on the five following pages are illustrations by Mr. Thornton Oakley generously lent at our special request for reproduction at this time.

Mr. Oakley is in our estimation one of the best illustrators that we have in this country today; one who takes the profession of the illustrator most seriously and brings to bear upon his work not only an extraordinary talent, but unusual intelligence made effectual through unending and enthusiastic study.

He is a master of science and architecture of the University of Pennsylvania. He studied illustration under Howard Pyle. In 1910 he went around the world and on his return painted a notable series of water colors of the Orient.

He has, however, given the greater part of his life to expressing the wonder and beauty which he saw in the industrial toil of our own land and his pictures of Hog Island were adopted by the U. S. Government for its foreign news service, reproduced and sent all over the world.

THE EDITOR.



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## ARAGON

An Illustration by THORNTON OAKLEY





**THE DUNES**

An Illustration by **THORNTON OAKLEY**



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### HOG ISLAND RIVER FRONT

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## THE TERMINAL—NIGHT

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## THE DOCKS

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## ART—A CONSTRUCTIVE FORCE\*

BY GERRIT A. BENEKER

"*THE thief cometh not, but for to steal, and to kill, and to destroy; I am come that they might have life, and that they might have it more abundantly.*"—JOHN, X—10.

Have you heard the hooting and the tooting and din of harbor craft? Have you been down to the Battery where the fireboats rush out to welcome, with a barrage of water from their nozzles, each returning transport?

The grim-gray, sea-battered, "Leviathan" looms up through the misty harbor, past the Statue of Liberty, that gift of France to America; from every port hole flies a bandage, from every throat there leaps a cry of joy; for *Our Boys*—the advance guard, the wounded—are returning home to us—*Victors*—from the fields of France. Fields bloodstained, torn, and devastated, that the world might be a safe place to live in; that people might be free; that the ideals for which Jesus Christ lived and for which He suffered the Supreme Sacrifice might live. No ideal has ever been won without first passing through some material end to attain it, and the greater the ideal, the greater the battle and the greater the sacrifice.

So far as we who are living today are concerned, the last great war has been fought; but who knows but that in some future century the thief may come again to steal—to kill and to destroy.

Who is this thief? What does he look like? Why does he come? Why can we not lock him up forever or, better yet, execute him and have done with him for all time?

The thief is Greed, Materialism, Sin! and if you wish to see a picture of him, John Sargent has visualized him well in one of his new decorations depicting the progress of the human soul, in the Boston Public Library. An ugly, bluish-green, shapeless, horned monster, which seems to be all mouth and arms, gathering unto itself hosts of pale men and women—lost souls. But the writhing, naked figures

are all a mass of one tone and color, so let us characterize it as *Lost Soul*.

*Lost Soul*, that's it! and I'll tell you why the thief comes every so often. The character of a nation depends upon the character of its people, and the character of the people depends upon whether life is equally developed physically, mentally, and spiritually; or we might say—equally balanced in idealism and materialism.

We come into this world in a purely physical state and great care is given some of us that we may grow up to become fine physical specimens of manhood and womanhood; for the house which is to contain the mind and the spirit must be clean, well-ventilated, and equipped with all modern improvements that the mind and spirit may have good ground in which to grow. Gradually with the growth of the body the intellect begins to develop and continues to develop even after the body ceases to grow. But the spirit or soul in man is that unseen power which tends to direct the attitude of the mind, and if this spirit be not awakened, developed and fed upon the proper food, the mind will become one-sided, and, like an express train which runs per schedule every day on a certain track, its main purpose is to get there—materially at any cost.

So we may conclude that if a man or a nation is bent upon material gain—such as making money or adding to its boundaries more square miles of the earth's surface—that something is bound to happen to its physical body, for the soul has already been lost. Its ideals if it ever had any have been crushed. The seeds either fell by the wayside, on stony ground, or the thistles choked them.

So it is this lack of soul which permits materialism to develop into such a monster as the thief—which steals, kills, destroys, that its ugly body may live in luxury. So often as nations and men become soulless—so often shall we hear the call to arms to defend the ideals for which Christ lived "that they might have life—and that they might have it more abundantly."

\*An address presented at the Annual Convention, The American Federation of Arts, New York, May 15, 16, 17, 1919.

Even as the resurrection of Christ has taken place again upon the sacrificial altar of Belgium and France—in the hearts and souls of the boys we sent over there and who are coming back to us even now—*Men*, so have the ideals of life, the principles set forth by Christ, been resurrected to a degree right here at home in our own nation. Note what happened at Atlantic City early in December, less than a month after the armistice was signed, 5,000 business men assembled there to discuss ways and means to meet their reconstruction problems and—as a Michigan editor expressed it—it seemed as though they had all taken down their dust-covered Bibles lying around somewhere in their homes and offices and taken them along to read on the train. Mr. Rockefeller, Jr., recited his industrial creed, and the inspiration for all of the addresses came from golden old truths which have been resurrected after many years in the potters' field.

Whenever we are immediately confronted with the prospect of death or destruction there seems to rise up in us a feeling that there is some Almighty Power which holds dominion over us, and in such times as this some of us pray and some wish they had lived different lives. It was coming face to face with the reaper that awakened the soul in our fighting forces. Some of them did not understand this feeling, but beside them in the trenches were men wearing triangles on their sleeves whose three sides stood for "Spirit, mind and body." These men did not serve out to the soldiers religion as they served out chocolate and cigarettes—but they were there—and when the more serious side of life presented itself to the "doughboys" and "Tommys" they naturally talked these things over. So it was that the Y. M. C. A., the Knights of Columbus, the Red Cross, Salvation Army, and other constructive elements were there maintaining the morale of our fighting youths. You know the old bunch that gathered nightly at the street corners, gangs of boys who, with nothing better to do, fell to swearing, drinking, telling foul stories,<sup>4</sup> gambling and even crime. Imagine these same boys in their dugouts or going "over the top," singing "Keep the Home Fires Burning" and such hymns as "Jerusalem the Golden,"

"Onward Christian Soldiers" and other famous hymns. If you don't believe it—read Coningsby Dawson's "Carry On" or ask the boys themselves when they return.

Now comes the labor problem here at home. Note what is happening in Russia and in Germany and even in a lesser degree here at home (in Montreal), and in Seattle. But open your dust-covered Bibles if you will to the 91st Psalm: "A thousand shall fall at thy side, and ten thousand at thy right hand; but it shall not come nigh thee." Was it not this spirit which carried our boys over the top and swept them on to Victory?

Capital—assembled at Atlantic City—far older men than our soldier boys—realized at once that in the past they had waxed gross and had lost sight of certain ideals which were forgotten or choked by their great desire for material success. It is the old, old story of the Sower going forth to sow. Even before the war ended we half realized that we were to undergo a long period of reconstruction here at home—and now that the fighting has ceased so abruptly, this period of reconstruction is upon us and we are about as unprepared for it as we were unprepared to go into battle.

When we finally plunged into this great strife to free the world of militarism and autocracy, and gain once and for all the ideals which in 1620 the Pilgrims brought to these very shores where I am writing. Provincetown—we set into motion the machinery of every force at our command to expedite the movement of troops, food, and munitions of war; and to do this meant not only the raising of billions of dollars but the cooperation of every American citizen, to work, to save food and fuel. We also realized at once that if our boys in the trenches were left to themselves for months and years—using only their physical forces and concentrating their minds and beings upon destruction—that they would return to us barbarians; so we immediately got behind them with all the constructive forces at our command: Red Cross, Y. M. C. A., Knights of Columbus, Salvation Army, music, books, drama and athletics—so that when the boys came off duty these outside constructive influences would divert their minds from the obsession which was upon

them, to keep them human and bring them back to us glorious American men.

Few of us stopped to realize that while we had an army and navy of three to four million men, that right here at home we were depending upon a much greater army of some thirty-five million workers for the realization of our ideals—just as much as it rested upon the fighting forces in the trenches and upon the sea. The pick and the shovel, the hammer and saw, the automatic riveting “gun”—yes, and the thousands of clicking typewriters as well—were all just as essential to winning the war as were the bayonets, hand-grenades, bullets, and depth bombs sent against the Hun.

If we needed all these constructive forces to maintain the morale of our soldiers and sailors, do you not believe that we likewise need, now and always, like forces to maintain the morale of our much greater army of workers that are with us always? We do need it, and this fact was realized in a comparatively small way here at home.

It was especially noticeable in Washington where some hundred thousand or more extra people were concentrated to help win the war. Music in the form of community singing, and band concerts, did much for entertainment and maintaining and arousing enthusiasm in the hearts and souls of the workers. Editorials and other printed propaganda were constantly displayed before the eyes of the people, but the factor which appealed most strikingly to everyone, whether it was to enroll their dollars or their ability, was the nation-wide display of pictorial posters, which at least were intended to tell their story at a glance. But among all these billions of posters there was none, except in one very small instance, appealing to the glory and the dignity of American Labor; to at least suggest to thirty-five million pairs of hands that on the constant work of those hands depended the victory which is ours today.

The U. S. Department of Labor was issuing, in million editions, posters ten by fifteen inches on which was printed only reading matter. There was no color to attract the eye of the worker, no dramatic action depicting the laborer himself at his own work; and a great percentage of labor

could not read—to say nothing of the many foreign tongues which could not understand if able to read. The universal language of Art was not in evidence.

In our shipyards—perhaps the one industry on which, more than on any other, depended the rapid winning of the war—the workers were being encouraged to do their best by sermons or addresses by one of our well known New York clergymen. This was commendable and produced results, no doubt; but think for a moment of what it meant in loss of time and money to stop twenty thousand ship-builders for an hour to tell them to do their best, to continue to work—and then realize that before twenty-four hours had passed much of what was said had gone in one ear and passed out of the other ear. Lengthy editorial propaganda was also distributed. These took much time to read and with other rapidly succeeding publications were soon lost to mind. True, there were a few pictorial posters in the ship yards; but listen to what the chief of the service department in one of our Atlantic yards said to me when I asked him if these posters meant anything to the workers. There was a fine large poster by one of our well known painters showing the construction of ships on the ways, cranes and structural iron predominating.

“That’s all right on Fifth Avenue to tell the rest of the world what we are doing,” he said, “but it doesn’t mean anything to the men here because it’s their back yard—they see it every day.”

There were two posters of men riveting; these advertised the buying of Liberty Bonds. As artistic as they might have been, the artists who made them probably never saw riveters at work, and the chief of the service department told me that the men considered these posters as jokes because there were so many technical faults not only in the actions of the figures, but also in the structural iron they were operating upon.

Now supposing that the Shipping Board, Emergency Fleet Corporation, had taken on three or four of our best artists, had built them a working studio in the yards so that these artists might stroll about the shipyards and observe real riveters at work, and have real riveters as the inspir-

ation for their posters instead of hiring professional artists' models to come to their four-walled studios in New York, dressing them up in overalls in much the same way as labor is represented on the stage. The artists could have mingled with the workers, lived with them, been one of them, learned their ideas about work and life and in a short time they would have been able to get that psychological punch into their posters that would actually have meant something to the shipbuilders.

If this is true of one industry it is also true of every industry, and while we no longer need posters to appeal to labor to help win the war—we should right now get behind labor, our army at home, with all these constructive forces and with Art especially to arouse the soul in labor and likewise in capital. We need to suggest through Art the glory and dignity of labor. As Rev. Dr. Edward W. Walker, librarian of Oxford University and member of the British Educational Mission to the United States, preaching at Trinity Church in Boston on October 27, 1918 said, "The problem would be solved if only the masses realized that there is a high moral law which directs the affairs of life; attempting to settle questions between labor and capital only on material grounds will not meet with permanent success."

As long as men and women, whether they be laborers or capitalists, as long as our industries remain materially minded, there will be strikes and other differences settled only by money and there will be no end.

On the other hand, industrial captains and managers of masses of men have been afraid to place before their workers posters which savored of anything suggesting religion. I know this to be a fact because the contract manager of a large organization which employs thousands of men told me that, "a laboring man had no heart and soul." *Therein* lies the trouble. We know full well that every laborer has a heart and soul, but the man who conducts labor from a desk fails to realize that labor has worked so long and so steadily with its hands only, and at the same monotonous daily grind, that the soul in it lies dormant, it has not had a chance to come to the surface. The foreman of the gang knows better; he mixes with his men.

Whenever a manufacturer has anything to sell he appropriates thousands of dollars to advertise it, and the advertising agency which handles that account knows only too well the value of striking pictures to attract the attention of the public. I have before me as I write a picture advertising overalls; it shows men at work wearing these overalls.

The most important thing we have to advertise today is human soul, and it is the soul of labor and capital too, that we must reach. And why not reach the laboring man through pictures of himself working in these same overalls? A change in the lettering at the top or bottom of the poster is all that is needed to suggest to him a new point of view.

Statisticians inform us that seventy per cent of our education comes through the eyes. Think of the visualizing power of posters—*good posters!*

The hundreds of posters that have been issued in the many campaigns relative to the war were produced gratis by the artists. This was a fine patriotic spirit on the part of those artists who were financially able to give their work away. But besides being on a fundamentally wrong basis, it did not in general permit these artists to put their best efforts and time into that work, especially when there were commissions from magazine editors awaiting to be done "on time," and it excluded the work of many capable artists who could not afford to work without some remuneration.

We should have in Washington today, as Mr. Duncan Phillips said in his article on "Art and the War" in the June number of THE AMERICAN MAGAZINE OF ART, a division of pictorial propaganda to which every government department might come with its needs for posters. Such a division should, I believe, be a branch of the National Fine Arts Commission, and on the staff of such a division there should be the art editor of one of our leading magazines, an educational specialist, a preacher, and an advertising man—all of whom should be psychologists in their special lines, to consider each need carefully. The art editor would know which artist in the country is best able to execute a certain kind of poster, and such an artist should be given the com-





AN OLD FISHERMAN OF PROVINCETOWN

A PAINTING BY GERRIT A. BENEKER

Recently purchased by Mr. Joseph G. Butler, Jr., for the new  
Youngstown, Ohio, Museum of Art

mission to do the work and be paid for it. In this way we should be able to obtain the best posters; and we should be able to tell those Russian peasants, the Mexicans, the negroes, and thousands of others that the United States of America is back of them and ready to help them. Likewise, we could reach all classes within our own borders with the several messages we wish to convey to them.

Never was Art needed more than it is today. It is the old story of Idealism vs. Materialism. We plunged so abruptly, so deeply into Materialism to win these world-wide ideals that now we need to plunge

into idealism in order to bring about just relations in the life of our industry and in the lives of the people.

Art—music, pictures, drama, literature—all forms of Art, for Art reflects life, but the form of art which has the most powerful lasting force is art in picture form—posters and paintings alike. Seeing is believing.

A soldier boy in France writing to his sweetheart said, "One thing I'm sorry for—that I didn't pay more attention to the history of these diggin's. I go around these Art Galleries and I see these pictures and statues, and I don't know what they mean."



"MEN ARE SQUARE"

A PAINTING BY GERRIT A. BENEKE

Painted in the factory of the Hydraulic Press Company, Cleveland, Ohio. Awarded first prize, exhibition of work by Cleveland artists, Cleveland Museum of Art, May, 1919

France and Italy protected their art treasures as best they could, but the Germans carried off or destroyed much of it. Why? Art has a value! Nations are known in history by their art and by their appreciation of art. Some of our own American artists are eagerly awaiting the moment when they may go back to France, for they proudly acknowledge that France made them what they are today. And yet when France, who had given so much, came to her hour of trial some of these same artists never so much as stirred their little fingers to help her.

How is this great and wonderful nation of

ours to be known? Because the poorer classes of all Europe have flocked here to better their material existence, because we are made up of many races, creeds, and religions which come to our shores for freedom and material betterment—that material side of us grew so powerful that Europe thought of us only as "money mad." This side of us grew so overwhelmingly that had we not taken part in this World War we should have had an industrial war within our own borders. We remember only too well the many destructive forces, the result of differences between capital and labor which were rampant before the

war began. These forces are about to become active again—how can we help stop them? To stop them by force is not the way it should be done—but no doubt the way it will be done. These destructive forces may be led along much better by constructive influences—just as the captains of industry may be influenced to recognize that labor is human and not altogether a part of a machine. Both capital and labor must be brought to recognize the great fundamentals of life, and to place a moral interpretation on "Unto him that hath shall be given, but unto him that hath not shall be taken away even that which he seemeth to have." In the past and present this is too often understood to be money, property, material success; but the great Teacher who spoke these words which have lived nearly nineteen hundred years meant something else—*Knowledge*. The "abundant life" has too often meant an abundance of the things that money will buy instead of the elements which go to make up character; and let us not forget that the character of a nation, the character of an industry, depends upon the character of the people in it. We need food, clothing, and fuel to sustain the spark of life and it takes money to buy these necessities; but *Art* is just as essential to the maintenance of the soul in man as is the mother's breast to the little babe in her arms.

I repeat: Art was never more needed than it is today. Thousands of people who called themselves poor—before the war—have suddenly come into money. I do not suggest that they rush out and buy paintings. First of all they set about to improve their living conditions, move into a better "flat," or even buy or build a better home. In time they go to the market for rugs, hangings, furniture and cut glass, and when the house has become filled with all the unsightly gew-gaws and clicking high-lights that the manufacturers have to offer, then the householder looks at his walls and finds them bare. So he goes out to a department store and buys oil paintings which sell at \$25 to \$50—no doubt imported from Germany—plush-lined shadow box and all, but it is an oil painting, painted by hand, and he does not know that the shadow box and ornamental gold

frame are worth three times as much as the "little gem" within it.

We need art in everything in the home—in floor covering, wall papers, hangings, furniture, dishes, and pictures, that the influence of that which is beautiful may be a part of the daily life of our millions of workers.

How may we reach the heart of the masses with art? The finest art of today is carefully housed in the many museums of art which have sprung up in the last few years all over our country. These museums are practically empty all week long until Sunday comes when as you may have experienced at the Metropolitan Museum in New York, it is as much as one's life is worth to mingle with the vast throngs of working people and their families. It is the subject matter which causes them to stop now before *this* picture and then before *that* statue. They know nothing or very little of real art appreciation. In all these many museums how many paintings will you find depicting the many sides or phases of the working man's life? What does the work-a-day man or woman know about a Rembrandt and a Velasquez? Except that it is a portrait of a Dutchman or a Spaniard of the sixteenth or seventeenth century and is worth so many thousands of dollars.

Artists paint the life which surrounds them, but as most of our artists have chosen the artificial life of New York and other great cities it follows quite naturally that the inspiration for their paintings and statues comes from more or less artificial sources.

Now, supposing that our great industries or even our national government should commission those painters who were enthusiastic about the idea, to go into these industries which are now because of war conditions developed to the nth power, and paint a record of them.

Let us take, for instance, the cotton industry. Several of our best landscape painters would go south and paint the cotton fields, others would paint the life of the darkies who work in the cotton fields, while still other artists would find inspiration in the levees with their river packets and the rolling of cotton bales. An artist like Robert Spencer would be interested in

painting mill towns and the homes of mill workers, his speciality for many years—and still other artists would find a variety of interesting material in the cotton industry.

What is true of cotton is also true of steel, from the Massaba range in Minnesota where great steam shovels scoop up the ore like sand. The loading and unloading, the mills at Gary, Homestead, and Pittsburgh, the construction of great steel ships, bridges and skyscrapers. Lumber, mining, farming, railroading—think of the fields to work in.

Manufacturers well know the advertising value of a pictorial record of their business—as is proved by the many moving picture films shown on the screen today. They recognize that seventy per cent of our education comes through the eye. But suppose that exhibitions of paintings of these great industrial subjects painted by our best painters, were to go on circuit all over our broad land, it would first of all attract the attention of the masses from its subject matter—its educational value as to the vast resources of our great and glorious country. What do the people of Michigan know about the cotton industry? What do the people of most of our states know about the great steel industry? The people would be ten times more interested in such exhibitions than they would be in such a popular show as that of Sorolla which traversed the country a few years ago. Then, provided these paintings had true art value—if we got the masses into the habit of visiting such exhibitions—do you not believe it would tend to develop in the souls of the people a true appreciation of Art, other than subject matter? Could we not bring the laboring man and his family to understand the beauty in a head by Titian or to appreciate the beauty in the homely subject matter of our own American landscape as interpreted by George Inness and a host of modern contemporaries?

The fault lies not so much in the inability of the masses to appreciate art as it does in the too frequent selfishness of the artists to please their own artistic whims. I am not decrying the lack of art in a superb still-life, or in the many canvases of beautiful women—robed and disrobed, pouring

tea, reading books, or lounging about in luxurious negligee. The art may be there; beauty may be there; but what of the source of inspiration. The closer we artists get to simpler more elementary things in nature—back to the soil as it were—the greater will be our inspiration and the more understandable will our art become to millions of people all over this broad land, who do not have the chance to stroll into velvet-carpeted Fifth Avenue Galleries or into the museums of our larger cities.

Art is a form of religion. The Creator has in fact commissioned us artists to visualize for the people—to advertise as it were—the beauties with which He has surrounded us. Whether that beauty be found in mountain, valley, forest, ocean, or in the faces of the humble laborers; and the closer we painters can get to the big elementary things which influence life—the better art we shall produce and the more appreciation shall we reap.

We have heard it said that there is no such thing as a national art. Art is individual and universal I admit, but the painting of our own great industries and the human element in them, from start to finish, all sides of them—this will be American Art.

The peace we have just gained depends upon the happiness and contentment of the thirty-five million workers in our great industries. This is the class of people in whom the heart and soul have not been aroused. The same forces of terror and destruction that have brought about the resurrection of the souls of our fighting forces, have not confronted the army of thirty-five million workers here at home. The element in this vast army which causes the most disturbance is mostly uneducated. How are we to reach them?

They are, for the most part, truly as simple minded as children, foreigners many of them who cannot understand or read our language, ready to follow the first new leader at a moment's notice. The walking delegate or the soap-box orator, you've heard him hoarsely exhorting his flock to strike—and strike they do. If the uneducated masses are so easily led, why can we not lead them with constructive methods? Do you not believe they may be led along by art? First by placing

before their eyes pictures of themselves working? They will look at these—and understand.

People who feel sorry for themselves never get anywhere. Happiness does not depend upon circumstances; it depends upon doing our work with all our heart and soul—and it is by appealing to the intellect through the eyes and ears of the people with that one element which is founded altogether upon heart and soul—ART—be it in the form of posters, paintings statuary, music, literature, or drama, that we may arouse in the people real heart and soul.

It is not the subject matter of the picture, the plot of the drama, nor the work of the hands which make art, but the way in which the work is done. That is Art. Our future depends upon the *way* we live—living, working, play-

ing, with all our hearts and souls.

Where are the artists? Where are the novelists and the poets who will go into American industry for their inspiration? Where are the dramatists and scenario writers—to make us see ourselves as others see us? I promise them they will find greater stuff in the realities of the life of these elemental working people than they could ever conjure up within their four-walled studios. Where are the musicians? Did not Richard Wagner interpret the fire and the forging of the sword in his Walkure and Siegfried? And *where?* Oh, where? Oh! where are the *painters* who will go into American Industry to visualize for mankind the glory and dignity of labor?—to awaken the slumbering souls in men and women that we may all go on working—loving, laughing, singing, living—with *all* our hearts and souls?



BY THE RIVER

A PAINTING BY EDWARD W. REDFIELD



PRINCETON BATTLE MONUMENT

FREDERICK MACMONNIES. SCULPTOR

## THE PRINCETON BATTLE MONUMENT

**O**UT of a huge piece of shapeless stone a great battle monument is being carved at Princeton on the grounds which formerly belonged to the Princeton Inn.

This monument will consist of a screen designed by Mr. Thomas Hastings on the front and side of which will be sculptured reliefs by Mr. Frederick MacMonnies.

The monument as modeled by Mr. MacMonnies is illustrated herewith.

The motif of this monument is a shaft decorated on all four sides—on the front a high relief and on the sides colonial trophies and the coats of arms of the thirteen original states, on the back a commemorative inscription. This unusual

type of monument has, in a way, the triumphal character of an arch of triumph without its almost prohibitive expense and permits a dignified presentation of an heroic high relief group on a robust and impressive architectural mass, interesting in itself, avoiding the weakness of the type of monument relief set up like a picture in the street, the architecture merely forming a frame around it and having no existence of its own—the architecture decorating the bas relief rather than the relief the architecture.

This relief as described by Prof. Allan Marquand presents a splendid figure of General Washington advancing on a wearied steed over ice-clad ground where his small, stalwart band had been pushed back and almost annihilated. Behind him is his miniature army, whose standards only are seen. He has an expression in which hope, determination and confident foresight have overcome all hesitation. The sculptor in the execution of this head had before him the famous bust of Houdon and the charming portrait by Gilbert Stuart.

"In the foreground of the relief we see to the right a drummer boy shivering with cold, to the left General Mercer falling lifeless, supported by a stalwart man of middle age, beyond whom an older man braces himself for a final resistance to the foe. In the center is a fallen hero scantily clad, and near him a falling hero from whose dying grasp has been snatched the tattered stars and stripes by a beautiful figure of Liberty who typifies the guiding inspiration of this battle, which changed the fortunes of war.

"Below the group in very low relief are cannon and other trophies, a large inscription, 'Liberty or Death,' and a smaller inscription, 'Princeton January 3, 1777.'

"The narrow sides of the screen will be carved with coats of arms, those of Princeton and New Jersey occupying the positions of honor.

"The back of the monument contains this fine inscription composed by Dean West:

Here memory lingers  
to recall  
The guiding mind  
Whose daring plan  
Outflanked the foe  
And turned dismay to hope  
When Washington  
With swift resolve  
Marched through the night  
To fight at dawn  
And venture all  
In one victorious battle  
For our freedom

Saecvla praeterevnt rapimvr nos vltro  
morantes adsis tv patriae saecvla  
qvi dirigis

(Translation of couplet: The ages pass away. We too, yet lingering, are hurried on. O Thou, who guidest the ages, guard our land!)

It is Mr. MacMonnies' conviction that all monuments should have first of all an existence as architectural structures and be decorated and enhanced or not by sculptures and inscriptions as a second consideration.

## RUSKIN AS A CRITIC OF ART

BY WALTER SARGENT

Professor of Art Education, The University of Chicago

**T**HE direct contributions which the writings of John Ruskin made to the advancement of art have been frequently and perhaps adequately stated. He made art a matter of general public discussion in non-technical terms. He made England of the nineteenth century acquainted with important schools of art that had been little considered before. His books did more

than to present the formulated results of his travels and studies. In them the reader accompanies him and with the privileges of a comrade is favored with his confidences and may observe his processes of thinking. He unveils with frankness his intellectual and aesthetic experiences, and, it may be added, the frequent conflicts between them. He showed the charm of Gothic architec-

ture at a time when it was being neglected for cheap imitation of classic styles. He also emphasized the contribution which appreciation of art makes to habits of thought and to shaping of temperament, and the consequent value of artistic surroundings. Perhaps most important of all were his interpretations of landscape painting at a time when it was struggling somewhat blindly with tradition. In form and subject matter landscape painting was just emerging from the domination of Italian styles. It was not long, since in France and England, a landscape painting was supposed to be commonplace unless it pictured Italian topography and was peopled with characters of classical history or mythology. In color, landscape painting was still dark with the shadows of studio interiors. It had not come out of doors. Ruskin appreciated the new tendencies of landscape painting. He became the ardent champion of Turner at a time when Turner was receiving little besides criticism.

The direct contributions which Ruskin as art critic made along these lines are evident and have been universally acknowledged. Sometimes we are tempted to think that a high service would be rendered to art if some discriminating editor would select and bring together those portions of Ruskin's criticism which have stood the test of time. Perhaps this would be worth doing, but in Ruskin's writings the portions which would probably be omitted from a collection of this sort, because they did not measure up to a standard for direct art criticism, frequently possess a peculiar value as indirect contributions to the subject; contributions which frequently the author did not intend, but which have been almost as important in making clearer the proper functions of art, as have the opinions which are still accepted in the form in which he presented them.

Let us consider some of these indirect contributions. They were due mainly to the fact that in his personality were to be found in unusual combination, qualities of the artist, scientist, mystic, and social reformer. One hesitates to say that these qualities were combined in him, because now one of them appears to be in evidence, and now another, and each not tempered

by the others, but rather exasperated by its own temporary submergence. They appear to be contending and not mutually supporting elements in his personality. The interest destined finally to dominate was that of social reformer. At forty he ceased to write about art except incidentally and gave his time mainly to political economy.

A personality in which these various elements contended was not fitted to be an impartial critic. His feelings towards art, his direct aesthetic reactions, when not confused by other interests were generally right. His reasoning about art was sometimes right, but often wrong. However, when it was wrong, it was wrong in a way peculiarly illuminating and valuable. His mistakes appear to result rather from conflicts of temperament than from limitations of abilities. Consequently as material for analysis they are of unusual interest.

Besides producing his own writings he stirred others to express themselves in a way that resulted in a many-sided discussion of the questions he raised. His extreme frankness in presenting his own opinions called forth vigorous replies from many who did not agree with him. These replies constitute another significant contribution to art criticism which probably would not be in existence if he had been a less emotional writer. The spirit in which he sometimes wrote is indicated by his description of the effect produced upon him by the attack upon Turner in *Blackwood's* magazine. He writes, "The review raised me to the height of black anger in which I have remained pretty nearly ever since." The result of this arousal was the first volume of "Modern Painters" in which he champions Turner as the greatest painter of the time, and the secondary result was the wide and important discussion of the views he presented. He states assertively his own theories of art and finds or reads into Turner's works perfect illustrations of them all. Turner himself says: "He" (Ruskin) "knows a great deal more about my pictures than I do. He puts things into my head, and points out meanings that I never intended."

In judging the enthusiasms of "Modern Painters" we of course remember that it is the work of a young man in his early



twenties. But that this emotional element which sometimes made him an advocate rather than a critic, was prominent in mature years as well as in youth, is illustrated by his own review of Mr. Whistler's work many years later. The notice which he published after he saw Whistler's picture entitled, "Nocturne in Black and Gold" was scarcely calculated to win that sensitive and irascible artist's friendship. The notice was as follows:

"For Mr. Whistler's own sake, no less than for the protection of the purchaser, Sir Coutts Lindsay ought not to have admitted works into the gallery, in which the ill-educated conceit of the artist so nearly approaches the aspect of willful imposture. I have seen much of cockney impudence before now; but never expected to hear a coxcomb ask 200 guineas for flinging a pot of paint in the public's face."

Whistler was gifted with sufficient command of English to make his own comments pointed and expressive. He brought successful suit against Ruskin for his statements and later published the book entitled "The Gentle Art of Making Enemies." This title he elaborated so that it reads as follows: "The Gentle Art of Making Enemies, as pleasingly exemplified in many instances wherein the serious ones of this earth, carefully exasperated, have been prettily spurred on to unseemliness and indiscretion, while overcome by an undue sense of right." This volume includes many comments upon Ruskin and his views, and some remarkable and valuable theories on art which might never have been written except under the sting of Ruskin's criticism.

Ruskin's writings and the discussions which they initiated have given us some illuminating considerations on three subjects that were apparently confused in treatises on art in the first half of the nineteenth century, namely, a comparison of the proper realm of literature with that of the graphic arts, the relation of nature to art, and of ethics to aesthetics.

Ruskin was primarily an artist in the use of language. In terms of one art, that of literary form, he championed another art the terms of which are peculiarly different from words, an art dealing with matters which words by their nature are not fitted

to express. The beauties of literature make an appeal to one type of experience; the beauties of graphic art to another. Each has its characteristic way of dealing with the subject and its own peculiar message. Although they overlap at the fringes they do not coincide in the main pattern. Now undoubtedly words do help in explaining and evaluating art, but when the explanation of graphic art becomes itself an emotion-compelling piece of literary art, a conflict of essentially different aesthetic experiences results.

For this reason the value of Ruskin's art criticisms is often in inverse proportion to the beauty of their literary style. Sometimes in simple terms they prepare the reader for what the work of art has to say, but perhaps as often they give what is to be sure an aesthetic experience, but one, for the full realization of which, direct acquaintance with the picture under discussion is not at all necessary. One does not need to have seen the picture beforehand in order to appreciate the description, nor afterwards, in order to complete the experience.

Of inestimable value, however, have these writings been in helping us to see the essential differences between the realm proper to the art of literature and that which the graphic arts have created. The student of these differences finds a rich store of suggestions when he compares analytically, the writings of Ruskin on art with those of men whose chief instrument of expression was the brush or chisel; for example with the statements of Sir Joshua Reynolds, J. F. Millet, Corot, Rodin, and John La Farge and with the direct replies of Whistler, who writes:

"Still quite alone stands Ruskin whose writing is art and whose art is unworthy of his writing. Let him resign his present professorship to fill the Chair of Ethics at the University. As a master of English literature he has a right to his laurels."

Ruskin himself who usually acknowledges sooner or later most of his own mistakes in terms as clear and sharp as those of his critics, sees also the conflict of his literary and artistic interests. He notes sadly his conclusions that his books on art are read for their literary style and not for the message that he wished to bring.

The considerations on the relation of nature to art and of ethics to aesthetics which Ruskin's writings and the discussion of them made available, are full of interest. In the middle of the seventeenth century, painting was extricating itself from the traditions of the past and the dominance of Italy, and was turning to current themes and actual surroundings for its subject matter and vocabulary. This was especially true of landscape painting. Landscape had appeared in painting from early times but seldom for its own sake. It was as a background or stage setting for human actions. That trees, clouds, waters, distances and elevations might be sufficient as dramatic factors and the landscape unpeopled, be a fit subject for painting, was a comparatively unfamiliar idea. To Ruskin the landscape for its own sake was a supremely satisfying subject. Here, as usual, his feelings were trustworthy but his attempt at intellectual justification for those feelings was misleading. We are told that his scientific interests dominated his artistic feelings and that, therefore, he insisted that the landscape painter must be a thorough student of botany in order to paint trees, of geology that we might know whether his rocks were shale or granite, of physics that his mountain torrents might fall in full accord with the laws of gravity. A study of his writings, however, seems to indicate a reason more primary than that of scientific interest for this insistence upon conscientious records of forms as they exist, namely the religious devoutness of his younger days. To him landscape was important because it was the work of a Divine Artist. Scientific analysis was the means of discovering the methods of this Divine Artist, and in so far as the human painter varied from these methods, by so much he fell short of the highest attainment. Moreover, to the degree that the life of the artist departed from the standards set forth in the moral law, he was unable to be in harmony with the Divine Spirit, and was by so much, a lesser Artist.

In the preface to the Second Edition of Vol. I, of "Modern Painters," Ruskin writes:

"No doubt can I think be reasonably entertained as to the utter inutility of all that has been hitherto accomplished by

the painters of landscape. No moral end has been answered, no permanent good effected by any of their works . . . and I assert with sorrow, that all hitherto done in landscape by those commonly conceived its masters, has never prompted one holy thought in the minds of nations . . . The cause of the evil lies, I believe, deep seated in the system of ancient landscape art; it consists, in a word, in the painter's taking upon him to modify God's work at his pleasure, casting the shadow of himself on all he sees. . . . Every alteration of the features of nature has its origin either in powerless indolence or blind audacity, in the folly which forgets, or the insolence which desecrates works which it is the pride of Angels to know and their privilege to love."

Whistler expresses his opinion on this doctrine quite unmistakably as follows: "Nature contains the elements in color and form, of all pictures, as the keyboard contains the notes of all music. . . . To say to the painter that Nature is to be taken as she is, is to say to the player that he may sit on the piano."

Ruskin himself, when his artistic interests are uppermost, gives a quite different point of view from what he had stated in "Modern Painters." For in "Elements of Drawing" he says:

"In a great picture every line and color is so arranged as to advantage the rest. . . . It is not enough that they truly represent natural objects, but they must fit into certain places, and gather into certain harmonious groups. . . . In this picture 'The Spires of Coblenz' are all arranged in couples (how they are arranged in reality does not matter); when we are composing a great picture we must play the towers about till they come right, as fearlessly as if they were chess men instead of cathedrals."

Again twenty or more years after "Modern Painters" was written he says:

"You see, every great man's work . . . is a digestion of nature, which makes glorious human flesh of it. All my first work in 'Modern Painters' was to show that one must have nature to digest."

In his youth Ruskin held strongly to the doctrine that the aesthetic quality of the art of a nation or of an individual depended

upon the accompanying ethical standards and that the artistic value of a subject was based on its moral value. His own emotional reaction in the presence of landscape was unusual. He writes:

"The first thing which I remember as an event in life was being taken by my nurse to the brow of Friar's Craig. . . . The intense joy mingled with awe that I had in looking through the hollows in the mossy roots, over the crag; into the dark lake, has associated itself more or less with all twining roots of trees ever since. Two other things I remember as in a sort, beginnings of life; . . . ." Then follows further description, after which he adds:

"In such journeyings whenever they brought me near hills and in all mountain ground and scenery, I had a pleasure as early as I can remember, and continuing till I was eighteen or twenty, infinitely greater than any which has since been possible to me in anything; comparable for intensity only to the joy of a lover in being near a noble and kind mistress, but no more explicable or definable than that feeling of love itself."

In the chapter on "The Moral of Landscape" from which this quotation is taken, one seems to detect an undertone of sadness as Ruskin analyzes his feelings for landscape in the light of his creed.

"Pleasure in landscape," he says, "is it a safe or seductive one? May we wisely boast of it, and unhesitatingly indulge it, or is it rather a sentiment to be despised when it is slight and condemned when it is intense . . . a joy to the inactive and the visionary, incompatible with the duties of life and the accuracies of reflection? It seems to me that, as matters stand at present, there is considerable ground for the latter opinion." Then follows a detailed analysis of the effects of a love of landscape.

His reasonings regarding his own feelings in this matter are a significant indication that there are important realms of experience with which methods of intellectual analysis are not adapted to deal and in which they are unsafe guides. In these realms, methods of analysis can only follow after aesthetic experiences and to some extent classify what these experiences have already discovered. But unfortun-

ately analysis is prone to assume the rights of philosophy and pronounce insignificant those ranges of experience with which it cannot deal to its own satisfaction, whereupon, especially in educational institutions, art, literature, and music, which hold the key to these realms, often seek to assume what Mr. Crothers describes as a sort of protective coloration, and say, "We also are scientific, we employ methods of analysis, we are forms of history." So they are, but their supreme place in our education is to train our tastes to be trustworthy guides in their appropriate realm; as science trains our reasoning powers to be safe pilots toward those other portions of truth which reason can reach.

Whistler, whose signature was the golden butterfly, felt none of Ruskin's regret in the dissociation of aesthetics and ethics.

"False again," he says. "The fabled link between the grandeur of art, and the glories and the virtues of the State . . . At our option is our virtue, art we in no way affect. A whimsical goddess . . . live we never so spotlessly, still she may turn her back upon us, as from time immemorial she has done upon the Swiss in their mountains. What more worthy people! Whose every Alpine gap yawns with tradition, and is stocked with noble story, yet the scornful one will none of it, and the sons of patriots are left with the clock that turns the mill and the sudden cuckoo, with difficulty restrained in its box."

Ruskin has already relinquished slowly, and apparently with sorrow, his creed that the aesthetic quality of the art of a nation or individual depended upon an accompaniment of moral righteousness in the orthodox sense. At the age of forty-five he says in effect: Men must have possibilities of good but need not necessarily be good to be great artists.

In a letter to Charles Eliot Norton he states his conclusions with playful exaggeration.

"I've found out a good deal . . . in that six weeks, the main thing in the way of discovery being that, positively, to be a first rate painter—you mustn't be pious, but rather a little wicked, and entirely a man of the world. I had been inclining to

this opinion for some years, but I clinched it at Turin."

In his mature years, Ruskin doubted the value of much of what he had done. His public writings are still assertive, but his private letters are full of misgivings. To Professor Norton he writes, "but granted . . . liberty and power of traveling and working as I chose, I suppose everything I've chosen to have been about as wrong as wrong could be. I ought not to have written a word. . . . As it is, I've written a few second-rate books which nobody minds, I can't draw, I can't play nor sing, I can't ride, I can't digest, and I can't help it."

In another letter he says: "I haven't made up my mind . . . whether one's tongue was ever made to talk with or only to taste with."

In Ruskin we have a high-minded and serious advocate and interpreter of art.

His feelings are so intense and his qualities are so conflicting, that he is not always a trustworthy guide. His reputation has suffered severely from his many mistakes. Nevertheless his aesthetic insight and sensibilities are remarkable, and give to his work a permanent importance as genuine art criticism; an importance which, so far as we can judge from present indications, will be more fully recognized and acknowledged by critics and by artists, a hundred years from now than it is today. Had he been a lesser man and thus had escaped the inner conflict of his own viewpoints; had he omitted his mistakes and lacked the courage to give frankly what he thought and felt, we should not have in written form the many views which his frankness elicited from his supporters and opponents, and which constitute an important body of art literature for the existence of which we have primarily to thank Ruskin.



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# THE AMERICAN MAGAZINE OF ART

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### "NEW ANTIQUES"

On a side street in one of our large cities is a shop over the door of which may be seen a sign that reads: "New and Old Antiques." If truth were known this would be found more honest and less absurd than it would seem for the fact is there are today in all probability more *new* than old "antiques" in the market.

Not long ago an American weaver of great skill and real artistic ability wove a beautiful piece of tapestry four or five feet square—a conventionalized floral pattern. A dealer purchased it of him for \$300. After purchasing he asked that it be "antiqued"—and the expert craftsman obeyed his bidding. The piece of work of real excellence which had but just come from his loom was stained as by years of usage—holes were made and mended—edges frayed—no longer did it have the appearance of newness nor perfection—it was damaged—soiled. Some weeks afterwards the dealer came to the craftsman (at least so the story goes) and showed him a check for \$3,000 given him by the purchaser of this "new antique." Who was to blame?

In the showroom of a large and highly

respectable furniture establishment in a great metropolis was displayed not so very long ago a table in the style of tables made in England in the sixteenth century. It had every appearance of age—it was marred and scarred, in one side of the top was a deep cut where some witless feaster had dug away the wood with his hunting knife. The table came not from England but from an American furniture factory, within six weeks of the time it was put on display. It went, we are told, to a second middleman and to a private home. It was not originally set forth as of ancient lineage. But it was a deception—it lacked honesty.

Before the war many of the silks and other fabrics made in this country were marked and sold as foreign manufacture. Why? Because the people who purchased demanded it.

To borrow the best from the past is certainly altogether legitimate, but to carry imitation to the extent that it becomes deception is very wrong. If we copy an antique it should be because of its superlative beauty, and under these circumstances that beauty should not be marred deliberately. If it is art and beauty we seek and love, it would not be so. We would cherish the thing for its intrinsic worth—we would not tolerate deception. The trouble is fundamental and it strikes at the root of progress. To develop an art that is worth while we must be sincere, we must first of all be honest. We must buy pictures and furniture and fabrics because they are fine and beautiful and because they supply our needs and requirements—not because they are rare, or old, or fashionable. If we are to build a civilization which will endure, we must think for ourselves and above all be genuine and honest. So long as we put a premium on deception we shall be deceived, and until we recognize merit frankly and freely and award it justly, we cannot expect progress in art—nor advance in the artistic quality of our manufactures.

### A NOTABLE GIFT

The National Gallery of Art has received a notable gift. Mr. Ralph Cross Johnson of Washington has presented to it a collection of twenty-four paintings by great masters. These paintings have been col-

lected by Mr. Johnson, who is a connoisseur of unusual astuteness, during a period of twenty or more years, and each has been acquired not merely as an example of the work of a famous painter, but on account of intrinsic interest and merit. Every one has beauty, each stands for the highest achievement as a work of art. For some time a number of these paintings have been lent by Mr. Johnson to the National Gallery at Washington and hung in the National Museum. Last May Mr. Johnson increased the loan and one gallery was set aside for the display of the twenty-four paintings which a month later he most generously deeded to the nation. It is a wonderful little collection and one which would now be very difficult as well as very costly to assemble, including works by Titian, Rubens, Reynolds, Lawrence, Raeburn, Wilson, Gainsborough, Hogarth, Rembrandt and others. There are two Guardi's hung at present to either side of the Titian, very different, but both very fine. There are two landscapes by Richard Wilson, one extraordinarily beautiful in both composition and tone. The portraits are all remarkable, but of exceeding importance is a portrait of an old Scotch gentleman by Raeburn, a marvelous piece of painting, a portrait of superlative merit. The Hogarth, portrait of a lady, is uncommonly interesting. So also is an extremely vital and virile portrait of a Dutchman by Nicholas Maes. This single room at the National Gallery gives the institution a distinction it has not previously had and should make it a place of pilgrimage for art lovers. This is a great and magnificent gift and its bestowal to the National Gallery will for all time make these pictures accessible to every one. It materially enriches the nation.

The first purchase has been made from the Ranger fund. It is a landscape by Bruce Crane and will for the present be lent to the Art Museum at Syracuse, New York. According to Mr. Ranger's will the National Gallery of Art at Washington, has the option on any painting purchased from this fund within ten years after the death of the artist.

## NOTES

### WAR POR- TRAITS FOR THE NATION

A National Art Committee has been formed by a group of public spirited and patriotic men and women to secure portraits painted by American artists of military, civil and religious leaders in the World War. Hon. Henry D. White (one of the Peace Commissioners) is chairman, Mr. Herbert L. Pratt of New York, secretary and treasurer, and among the members are Mr. J. P. Morgan, Mr. Henry Frick, Mrs. E. H. Harriman, Mr. Robert W. de Forest, Mr. Guy Lowell and Hon. Chas. D. Walcott. There will be twenty or more portraits and the fund already underwritten is in excess of two hundred thousand dollars. Among the artists who have been given commissions and are now abroad are Cecilia Beaux, Joseph De Camp, Edmund C. Tarbell, Douglas Volk, Irving R. Wiles, M. Jean McLane, John C. Johanson, and Charles Hopkinson. The celebrities to be painted include Premier Lloyd George, Field Marshal Haig, Admiral Beatty, Premier Clemenceau, Marshal Foch, Marshal Joffre, Gen. Leman, Premier Hughes of Australia, Premier Borden of Canada, Gen. Sir Arthur Currie, Premier Orlando and Gen. Diaz, Premier Venizelos, King Albert of Belgium, King Peter and Premier Rachitch of Serbia, Queen Marie and Premier Bratiano of Roumania and a Japanese statesman not yet named, besides President Wilson, Gen. Pershing and Admiral Sims. The portraits when completed will go to the National Gallery at Washington and become a part of the permanent National Collection.

### THE CLEVELAND LAND ART MUSEUM

The Department of Colonial Art of the Cleveland Museum of Art has recently acquired an important accession through the purchase of a portrait by Robert Feke painted in 1748, the subject being Charles Apthorp, paymaster and commissary of the British land and naval forces quartered in Boston.

Another acquisition of importance comes through the gift of Mrs. John Huntington. A Roman mosaic pavement of the first century, A.D., measuring about twelve feet

square, has been installed in the Garden Court. It is one of several mosaics excavated in Rome on the site of the villa of Livia, wife of the Emperor Augustus, at Prima Porta, and the design, representing a Persian rug, was perhaps taken from one of the rugs presented to the Emperor by an embassy of Persian satraps. This pavement makes a charming setting for the Boscoreale garden ornaments presented to the Museum some time ago by Mrs. Huntington.

A Flemish tapestry of the Van Orley type woven in Brussels about 1530, the gift of Mr. J. H. Wade, is a notable addition to the Museum collection.

On June 6, 1919, the Museum celebrated the third anniversary of its opening with a meeting for members. Judge Sanders, President of the Museum, presided, and reports were given by Hermon A. Kelley, Secretary, and by Director F. Allen Whiting. Mr. MacLean, Curator of Oriental Art, and Mr. Milliken, Curator of Decorative Arts, showed slides of the most important accessions of the year; and Dean Henry Turner Bailey of The Cleveland School of Art, Advisor of the Educational Department of the Museum, spoke of the cooperation between the Museum and the Art School. The galleries and the department rooms were opened, and heads of departments were on hand to explain to the members the work of the Museum.

On June 15th the accumulative attendance for the three years passed 900,000.

INDUSTRIAL ART EXHIBITIONS      The wave of increased interest in industrial arts which is sweeping over the country was exemplified recently in the Exhibition of Handicrafts and Industrial Arts held in the Albright Art Gallery in Buffalo, N. Y. The exhibition was under the auspices of the Buffalo Fine Arts Academy, Guild of Allied Arts, Buffalo Society of Artists, Buffalo Chapter American Institute of Architects, Art School, Department of Public Instruction, Chamber of Commerce, Rotary Club, Greater Buffalo Advertising Club and Kiwanis Club.

The entire north wing and the Sculpture Court of the Albright Art Gallery were turned over to the exhibition, the aim of

which was to show the essential relation between the arts and crafts and the higher classes of manufacturing industries. The financial responsibility for the project was assumed by the several organizations of business men.

Local work and the productions of some of the best-known craftsmen in the United States were displayed, including household furnishings, architecture, marble and mosaic work, leaded glass, mantels and grates, builders' hardware, wall papers, electric fixtures, furniture, baskets, stoves, automobile decoration, boxes, cartons and containers of all kinds, metal-ware products, lithography, printing, engraving, embossing, labels, signs, flags, banners, novelties, picture frames, mouldings, photography, brass and copper work, bookbinding, clay products and tile, screens and sculpture. Wherever possible the design was shown beside the completed article.

Exhibits of similar type were grouped together in separate rooms. The Sculpture Court of the Gallery was arranged as a garden with plants of various kinds making backgrounds for small statues, fountains, bird baths and garden furniture of marble and concrete. Here were designs for stained glass, for wall paper—side by side with the paper itself in several stages of printing, studies for costume silks and the fabrics themselves. In a small room beyond were gathered examples of the graphic arts.

The Art Alliance of America gave valuable assistance in collecting a large number of hand-decorated textiles, mostly batiks, which were hung on the walls of the main gallery, with many fine hand-woven fabrics, a few block prints, and large embroidered hangings.

The Art School showed designs for wall paper, black and white illustrations, lettering, jewelry, and studies for interior decoration.

The Margaret Morrison School of Pittsburgh lent a fine collection of lace work. In addition there were pieces of pottery, jewelry and handloom weaving of unusual excellence, showing close attention to the matter of technique and practicality as well as to the aesthetic qualities of the work.

In the Manufacturers' Room were shown furniture, roller-printed and hand-blocked





EXHIBITION INDUSTRIAL ART. ALBRIGHT GALLERY. BUFFALO  
TEXTILE SECTION

cretonnes and American brocades. Domestic articles and materials of such excellent quality and design were not obtainable two years ago, showing that the standard of American manufacture has vastly improved since the war.

The Director of Art in the Public Schools and the staff of the Art School collaborated in making a most interesting display of the recent work done in the schools. The High Schools of the city sent posters and commercial photography. There were also costume designs, simple patterns for block-printing and embroidery, the costumes on which they were used, made and mounted by the pupils. From the Technical High School came specimens of printing, advertising circulars, posters, programmes, menu cards. For the first time it was learned by business men what the Buffalo schools are accomplishing with inadequate funds and equipment, and it is hoped that sufficient interest was aroused to lead to the founding of a School of Industrial Arts, with a museum for the display of the arts and crafts, the best products of American factories, and a permanent exhibition center where ideas can be exchanged between workers and designers.

• Prizes of \$25 each were awarded as

follows: Guild of Allied Arts Prize for hand-decorated textiles, Ethel Wallace, New York City; Mrs. D. D. Martin prize for hand-wrought silver, George E. Germer, Mason, N. H.; Mrs. D. P. Rumsey prize for jewelry, Josephine Hartwell Shaw, Duxbury, Mass.; Guild of Allied Arts prize for lighting fixtures, Edward F. Caldwell Co., New York City; Mrs. J. J. Albright prize for woodcarving, Henry Schmitt, Buffalo; Mrs. William J. Donovan prize for enamel-work on metal, Millicent Strange Edson, Wiley, Ga.; Mrs. Frederick L. Pratt prize for embroidery adapted to interior decoration or church use, Deerfield Society of Blue and White Needlework; M. H. Birge & Son prize for wall-paper design, Beryl Fraser, Buffalo; Upson prize for stencil design to be used on Upson Board, Sophia S. Leff, Buffalo.

During the twenty-four days the exhibition was on view it was visited by 12,239 people, and when the time for closing came many expressions of regret were heard that it could not be kept open longer and sent to other cities. The opening of the gallery in the evenings gave workmen in Buffalo establishments the opportunity of studying the best in their own line, and thereby improving their own work. The

exhibition was undertaken in the belief that the period of reconstruction offers opportunities for promoting a closer cooperation between the artist, the educator, and the business man, based upon a mutual sympathy and understanding, and the stimulus of a more intelligently appreciative public.

Further evidence that the country at large is greatly interested in the promotion of industrial art is shown by the fact that an exhibition of this kind sent out by the American Federation of Arts last season was more in demand than any other exhibition circulated by the Federation.

**THE HANDICRAFTS OF OUR FOREIGN BORN** An exhibition of handicrafts of many nations was held in June in the galleries of the Art Alliance of America, 10 East 47th Street, New York. This colorful and varied display, brought together by the Art Alliance in cooperation with the Settlement houses, comprised the work of foreigners exclusively, although most of it was done in this country. Nineteen nationalities were represented.

Workers in native costumes were in the galleries, giving actual demonstrations of their crafts. A French artist-weaver was making on his loom a reproduction of a fine old Gothic tapestry. Nearby was a Ukrainian girl making bead bands and necklaces. Her needle darted at the tiny bead and speared it with the accuracy of a warbler catching midges on a leaf. There was an English lacemaker with her bobbins, fashioning a butterfly, and the bobbins moved like one. Two Italian boys were modelling bowls and vases in clay, while a jeweler with his burins was shaping silver and gold. Beyond, a Russian girl was painting wooden beads and queer shaped vases and boxes.

Everywhere was color; cloth of gold was woven before your eyes by a Swedish woman; and there were gay colored milk jugs hung on still gayer painted brackets done by Bohemians. There was rich gold and blue embroidery from China, a barbarically beautiful Korean costume, together with modern textiles, books of design and kakemono from Japan. Syrian wood carvings, two old chest fronts, lent a quieter

note that harmonized well with fine old Italian and Spanish draperies and vestments. But the dominant note was one of exuberance, nowhere better shown than in the rich display of Hungarian embroideries, where pillows, counterpanes and costumes vied with each other.

The great fact which this exhibition made plain was that we do not need to send abroad, as we have done in the past, for beautiful things made by hand. They can all be made here—embroideries, laces, tapestries, jewelry—and by men and women of the highest skill in these crafts. There are hundreds of workers like those now at the Art Alliance who can be reached, and who only need the encouragement which must come from the active interest and support of the public. The Art Alliance of America, with its organization, stands ready to facilitate this cooperation in every way.

The exhibition was further planned to draw attention to things of really good design, not necessarily made in this country, nor even of the present age, but which can be reproduced here by workers who had the necessary training before they came to this country. These well designed pieces will also serve as inspiration to raise our national standards of taste.

Some day, before long, we hope, America, will have her great industrial art schools, as every other important nation has had for years; meanwhile, it is of vast importance that we save and encourage the wonderful resources of ability that have already come to us from other lands.

#### ART IN CHICAGO

The Central States Division of the Art Alliance of America (Chicago), assembled the first extensive exhibition of work of the handicapped at the Art Institute of Chicago in June. The topic for discussion at the monthly dinner was "Reconstruction, Occupational and Commercial." Charles Piez of the Shipping Board was the chief speaker, followed by men and women especially qualified to talk on this special department in industry in which the returned disabled soldiers are becoming active factors.

The offices of the Art Alliance in the Art Institute housed a creditable exhibition,

which suggested extensive industries beyond the few sample articles shown. The examples of weaving, basketry, wood carving, jewelry, boxes, embroidery, modelling for sculpture, sketches and print-making, and an interesting assortment of toys some of which were intricate and original, proved that many avenues of work of a profitable character are open to patients in hospitals as well as the soldier who after learning his trade can enter the competition with others in factories.

The artistic values striving for beauty surprised everyone. One of the most encouraging notes was the evidence of the employment of instructors of experience in teaching tasteful design, and with the ambition to lead their disabled pupils in constructive occupations that were satisfying in an aesthetic way.

The State Hospitals at Elgin, the Chicago State Hospital at Dunning (for the insane), the Cook County Cheer Up Shop, the Presbyterian Hospital, the Henry B. Favill School of Occupations, and the Fort Sheridan Hospital 28 on "Occupational Therapy," were all represented by groups of exhibits. In some instances the workers revived former talents, as for example the makers of pieces of fine tapestry, and art works which the men and women had practiced at some time in their youth, and in other instances full-grown men such as those at the Fort Sheridan Hospital learned new trades as those of basketry, wood carving and detail industry in the arts of various kinds.

After leaving the Art Institute, the collection was taken to a popular up-town movie-picture house where it was well installed and viewed by many more thousands of people than came down-town to see it in the few days it was in the Art Alliance Rooms.

**TOY EXPOSITION** Toy makers everywhere in the United States are invited to join in the nationwide exposition of children's playthings which will be held at the Art Institute, the Art Alliance of America (Central Division), the Armour Institute, Government Reconstruction Workers, cooperating, in December. The event was first announced for the early autumn, but owing to the

Exposition of the Foreign Born, opening August 30th, and the unexpected enthusiasm of exhibitors to enlarge the scheme, the Toy Exposition date has been set for December 4th, the holiday month when the toy and plaything spirit is abroad.

The object of the Toy Exposition is to stimulate toy making of a high order in America. It is intended to awaken an interest in the invention and designing of toys of educational as well as artistic values. The Art Alliance of America, Central States Division, hopes to bring the designer, manufacturer and market into sympathetic relations.

Already, individual toy makers in studios, as well as those of the art, industrial and manual training schools, and professional designers and manufacturers have been heard from. Every effort is being made to secure unique toys of an unusual kind, and therefore the public is invited to confer with Mrs. Louise D. Cole, Chairman of the Committee of Exhibitors, 641 Fine Arts Building, Chicago Ill., who has all the information. Games, puzzles, toys for children from babyhood to four-score and ten are looked for. There is no limitation to the ideal of a toy, so long as it entertains and encourages the imagination.

**MUSIC  
FOR THE  
PEOPLE**

A splendid movement, having as its object recreation of the highest order—the giving of the best music to the people, in a way and at a price conducive to popularity—was inaugurated in New York City last summer when a series of concerts of high order was given in the great stadium of the College of the City of New York. So successful did the orchestral concerts in the open air prove last year, that the original season of two weeks was extended to seven weeks, and this year the season opening June 30th will extend over eight weeks.

An orchestra composed of 80 musicians, under the direction of Arnold Volpe, has been chosen from the Metropolitan Opera House, the Philharmonic Society and the New York Symphony Orchestras. Vocal and instrumental soloists of prominence will assist on special nights, and the programs will include symphonies and symphonic works by the great masters of all

schools—Beethoven, Brahms, Schubert, Cesar Franck, Dvorak, Tchaikowsky, Rimsky-Korsakoff, Rachmaninoff, Borodine, Berlioz, Saint-Saens, Debussy, Dukas, Massenet, Liszt, Moussorgsky, Glasounoff, MacDowell, Hadley, Chadwick, and others. Mondays and Thursdays will be symphony nights, Tuesdays and Fridays, operatic nights; Saturdays and Sundays, miscellaneous.

These concerts are not free, for it has wisely been deemed best to permit cooperation on the part of the public, but no seat is sold for more than one dollar, and admission is only 25 cents. The stadium seats 8,000, and as Mr. Lewisohn himself is quoted as saying—"In taking this number of people out into the open air, away from their hot homes, and giving them the world's finest music played by a large symphony orchestra, with the solos sung by the finest operatic artists available, at a reasonable admission, those who have this enterprise in charge are doing something definite to make New York a pleasanter place in which to live and work"—and are furthermore helping to democratize art, and thus lift the standard of living.

#### AMERICAN SILVER

There is now on exhibition at the Metropolitan Museum an extraordinarily comprehensive and interesting exhibition of American silver. This exhibition comprises eighty-five pieces of seventeenth and eighteenth century silver lent by Francis P. Garvan, including work of the best-known silversmiths of Boston, Newport, Albany, New York and Philadelphia, and the designs of the individual pieces are in many cases typical of the style developed in those respective localities as an amalgamation of European influence and local taste.

The largest group is that of the New England makers. Of the seventeen tankards in the collection, nine were made in Boston before the middle of the eighteenth century, and of these, a good proportion exhibit the flat lid, typical of the late seventeenth or very early eighteenth century in New England. A group of five porringers shows a variety of pierced handles, the pieces being respectively by John Coney (1655-1722), Edward Winslow (1669-1753), John Noyes (1674-1749),

Samuel Edwards (1705-1762), and Paul Revere (1735-1818), while the four braziers by Jacob Hurd (1702-1758) are particularly interesting. The work of Paul Revere is shown in a pair of candlesticks, a pair of salts, a porringer, a tankard, a teapot, and a beaker.

The New York pieces, while fewer in number, are very representative in design and decoration—the tankards with their twisted thumb pieces and bands of elaborate decoration above the base moldings, two fine teapots of Dutch inspiration, one of them by Peter Van Dyke (1684-1750), a small porringer by Bartholomew Schatts (1670-1758) with a pierced handle of very unusual design, and other smaller utensils for table use. The makers' names include many well known to collectors, such as Elias Pelletreau, Myer Myers, John Moulinar, John Brevoort, Benjamin Wynkoop, and Adrian Bancker.

This loan supplements a considerable group of American silver assembled in the same gallery which includes the loan collections of the Hon. A. T. Clearwater and of R. T. Haines Halsey, as well as two cases of silver made up of individual loans and objects owned by the Museum, and is significant of the quickened interest in American industrial arts on the part both of the collectors and of the public—an interest which the Metropolitan Museum has done much to foster and to justify.

#### HOMELANDS EXHIBITION IN CLEVELAND

The Cleveland Museum of Art held during April an interesting Homelands Exhibit of objects from the home countries by foreign-born residents of Cleveland, gathered through the cooperation of the public schools and the public libraries and assembled in national groups, which gave undoubted evidence of the tradition of craftsmanship and love of beauty and color which are brought to America as a cultural contribution by those of European birth. The exhibit attracted much attention, remaining open through April 27th. Programs were given by groups of Czecho-Slovaks and Italians on the 13th, by Roumanians on the 20th, and by Hungarians, Lithuanians and Jugoslavs on the 27th. Each program included a brief address in English by a native

of the country, explaining the cultural inheritance brought by those coming from his country to make their home in America. Singing of national music by choruses and dancing by groups in costume completed the programs, which were intended to show the use made of these forms of amusement and to encourage their continuation.

The scope of the exhibit is indicated by the fact that articles from the following countries were included: Armenia, Austria, Bohemia, Croatia, England, France, Germany, Holland, Hungary, Italy, Lithuania, Moravia, Norway, Poland, Roumania, Russia, Scotland, Serbia, Slovakia, Sweden, Switzerland, Syria, Turkey and Wales.

**NEVINSON'S** An exhibition of etchings  
**ETCHINGS AND** and lithographs by C. R.  
**LITHOGRAPHS** W. Nevinson, comprising his work as an official artist of the British Government, and other subjects, was held in the galleries of Frederick Keppel & Company, New York, in May. The introduction to the catalogue, from which we make the following quotations was written by Mr. Albert E. Gallatin:

"Mr. Nevinson has always been thoroughly alive and intensely interested in all the newer manifestations of art. Impressionism at first claimed his attention, then Cubism and its geometric formula, Expressionism and Futurism. Out of all these teachings and theories and influences he has evolved a style which might be described as a compromise between Futurism and illustration. His art is always dynamic and concerned with synthesis and abstraction. Pattern and design are also vital matters in his art.

"Mr. Nevinson was a motor mechanic and ambulance driver in Flanders the first year of the war; afterwards he was with the French army as an hospital orderly. In July, 1917, he was appointed one of the official British artists. Mr. Nevinson has thus seen the war from many and varied angles. It has always been his endeavor to get at the truth: his pictures are entirely free from all music-hall and journalistic heroics. Soldiers, I believe, are unanimous in their praise of these pictures, saying that they depict the very soul of the war.

"The artist has done considerable flying

and his paintings of aeroplanes are really remarkable. In such a lithograph as the swooping on a Taube the speed of the 'plane is rendered in a marvelous manner; the rhythm and swinging motion that he gets into columns of marching men is also very wonderful.

"From his dazzling paintings Mr. Nevinson has executed lithographs and drypoints of great distinction. Working in these mediums, he has also made many equally engaging compositions of subjects not connected with the war. He is a drypointer possessing considerable skill and a lithographer who gets a beautiful lithographic quality into his drawings."

**BOSTON** The Boston Museum of  
**MUSEUM** Fine Arts expects shortly to place on exhibition in the Corridor of Drawings the Henry C. and Martha B. Angell Collection of Paintings. Dr. Angell was one of the group of men inspired by William Morris Hunt and his associates with a love for the French art of half a century and more ago. The collection was bequeathed to his wife at his death in 1911, and in 1916 Mrs. Angell executed a deed of gift by which the forty paintings became the property of the Museum. Among these paintings are a number of Corot and Daubigny landscapes, a portrait of Lady Caroline Ponsonby by Sir Joshua Reynolds, a Millet entitled "Les Regrets," and a painting of a lady by Alfred Stevens called "The Attentive Listener." The collection will be shown later in the English, French and American Galleries in connection with other paintings of these schools. It is a valuable acquisition.

A Memorial Exhibition of water-color paintings by the late Frederic Crowninshield was held some weeks ago at the Boston Museum of Fine Arts. Mr. Crowninshield was Instructor in Painting with Otto Grundemann in the School of the Museum from 1879 to 1885, and later (1909-1911) Director of the American Academy in Rome. One of the paintings shown, entitled, "Capri Cliffs," has been purchased by Harvard classmates of the artist and presented to the Museum. It is now hung in the Water-color Room with

other examples of Mr. Crowninshield's work previously purchased.

Mr. Henry Preston Rossiter, of Toronto, Canada, has accepted the position of Assistant Curator of the Department of Prints. Mr. Rossiter is a graduate of Trinity College, University of Toronto, of the class of 1909, and for two years thereafter was an instructor in languages at Upper Canada College. He brings to his task capacities trained by a long familiarity with prints, of which he has been a devoted student and collector since his boyhood.

TOWN  
PLANNING  
IN  
NEW ZEALAND

Particulars are to hand of a Town Planning Conference held in May in Wellington, N. Z., under the direction of the Department of Internal Affairs. Mr. S. Hurst Seager (F.) acted as Hon. Organizing Director. Town development in the Dominion still suffers from the lack of proper legislation, and the first subject brought before the Conference was a paper on the need of an efficient Town-Planning Act. The means of securing permanent organizations for town-planning education and advancement were also discussed. It was aptly pointed out in the official circular announcing the conference, that the thousands of soldiers returning home, who had seen some of the beauties of England and France, would not be content to settle down "in the scattered shacks and inconvenient cottages which have done duty as 'homes,' and the ugly collections of disfigured stores and buildings which have done duty as 'villages.'" The exhibition in connection with the Conference was intended to be illustrative of every branch of town-planning activity, and exhibits were drawn from all parts of the Dominion. Competitions on town-planning subjects were also held, and these included designs for a garden city, a garden suburb, civic improvement, workers' homes, and photographs of civic beauty contrasted with civic ugliness.

## ITEMS

The Cincinnati Art Museum is holding its annual exhibition of contemporary work by American artists. The exhibition opened in May and will continue practically all summer.

At the Public Library, New York, will be seen three notable exhibitions during the summer season; one comprising 600 war posters gathered from all parts of the world and acquired in many interesting ways; the second, "Illustrated Books of the Past Four Centuries"; the third, "Recent additions" to the print collection. The last includes much American work, especially lithographs and book plates, and a number of Japanese prints. Two noteworthy etchings are "Amiens Cathedral" by the late Aug. Lepere and Wenzel Hollar's "Antwerp Cathedral" (1649).

The Annual Exhibition of Paintings by American Artists closed at the Detroit Museum of Art June first. The following works were sold during the exhibition: "Boy in Blue," by Frank W. Benson, "June," by Helen M. Turner, "Woman and Child," by Marie Danforth Page, "The Blue Gown," by Frederick C. Frieseke, "In the Country," by Leon Kroll, and two bronzes by Elie Nadelman, entitled "Wounded Stag" and "Resting Stag." The works of Kroll, Frieseke, and Nadelman will remain in the permanent collection of the Museum.

The following exhibitions have been arranged for the season of 1919 at the Print Room of the Jesup Memorial Library, Bar Harbor, which was founded in 1915 by Mr. A. E. Gallatin, who is the Director.

July 21st to August 1st: The permanent collection of prints.

August 4th to 16th: Exhibition of contemporary sculpture, including examples by Elie Nadelman, Paulanship, Dujam Penic, Eleanor Mortimer, Hunt Diederich, and Gertrude V. Whitney.

August 18th to 28th: Recent paintings by Max Kuehne.

August 29th to September 5th: Watercolors by W. H. de B. Nelson and etchings and lithographs by C. R. W. Nevinson.

The Library of Congress at Washington is desirous of obtaining for its permanent collection photographs of works by American painters and sculptors, architects and craftsmen. Some such photographs reach the Print Division through the operation of the copyright law, not many, and some

of the best are not copyrighted. The Library desires to keep as complete a pictorial record as possible of the work of American artists as a matter of historical record and for purposes of reference, and to this end solicits and will greatly appreciate the cooperation of the artists. Photographs so sent should be addressed to the Print Division, Library of Congress, Washington, D. C.

A collection of 1,600 paintings of wild flowers of this country, Canada, Great Britain, France, Italy, Germany, and Austria, by Mrs. Lucy Stratton, was recently shown in Erie, Pa. The collection represents the work of twenty-five years, during which time Mrs. Stratton has studied with well-known painters both in this country and abroad. It was her love of flowers caused her to specialize in this line, and the collection, which is said to be both artistic and instructive, has been willed to the Library of Congress at Washington.

The Rhode Island School of Design has recently acquired for its collection, the portrait by Charles Sidney Hopkinson of his little daughter, which, when shown in the Pennsylvania Academy Exhibition of 1915, was awarded the Carol H. Beck prize given for "the best portrait in oil in the Exhibition." It is an excellent and unusual work, and the Museum of the Rhode Island School of Design is to be heartily congratulated upon its acquisition.

This Museum has also been fortunate in recently acquiring, through purchase, a painting by Cecilia Beaux, "Brittany Girl, Lammercke."

The Montclair, New Jersey, Art Museum is showing as a summer exhibition a collection of paintings by the artists of Montclair and vicinity.

Among the artists living in Montclair and vicinity are Frederick Ballard Williams, Thomas R. Manley, Charles Warren Eaton, William J. Baer and Henry Rankin Poore, all of whom are represented in the exhibition by several important canvases.

Two of Mr. Eaton's most important canvases are "Palais du France, Bruges" and "Pont Cheval, Bruges," charming bits of that beautiful old town in pre-war days.

## BOOK REVIEWS

**ROBBIA HERALDRY.** BY ALLAN MARQUAND, Professor of Art and Archaeology in Princeton University. Princeton University Press, Princeton, N. J.

The Princeton University Press has just issued this monograph on Robbia Heraldry, the third of a series by Prof. Allan Marquand. The two previous were *Della Robbia in America* and *Lucca della Robbia*.

As Professor Marquand says in the introduction to this beautiful volume, a much neglected series of Robbia monuments are the coats of arms, which are found on altarpieces and other monuments, or set up as memorials of office on the Communal Palaces of many Italian towns. These coats of arms not only throw light upon the activities, religious and political, of many aristocratic families of Tuscany, but with them are associated dated inscriptions, which assist us in fixing the period of undated monuments. Robbia Heraldry, as a special department of a broader Italian Heraldry, is specifically Tuscan, and limited to the productions of a school of artists who worked almost entirely in glazed terra cotta.

This monograph, Professor Marquand tells us, was not written as a contribution to heraldry, but inasmuch as it represents coats of arms not recorded in such a corpus as Crollanza's *Dizionario storico-blasonico delle famiglie Italiane* and in many instances records variations therefrom, it should (and does) have some importance for the student of heraldry. It was intended as (and is) an aid to the history of Italian art.

In his studies preparatory to the issuance of this volume Professor Marquand was assisted by his friend, Rufus G. Mather, who resides in Florence and has devoted much time and energy to the discovery of documents which in many cases have proved to be invaluable. Mr. Mather is publishing the results of his investigations in Italian periodicals while Professor Marquand is utilizing them in these Princeton monographs.

This volume is uniform in size and binding with the others of the series. It is a book of 302 pages with a bibliography and index and is elaborately illustrated.

Turning the pages casually one finds a

favorite Madonna belonging now to the National Museum at Florence, which was originally made for a guild of stone masons and wood carvers and for this reason bears on the base of the frame four medallions containing the four emblems of the guild—the square, the axe, the hammer and the trowel. Andrea della Robbia served, we are told, more than thirty times on the council of this guild, three times as Syndic and once as Treasurer. By the same artist a rectangular panel picturing the Annunciation bears the arms of Andrea di Giovanni del Cappa. The arms of the Ginori family are supported by a winged putto which resembles the "bust of a boy," in the Florentine National Gallery.

There is a charm, a grace, a joyousness and beauty about all of these panels bearing the insignia of the aristocratic Florentine families that is very engaging and which in comparison makes the art of today seem a bit clumsy and a bit unnecessarily serious, yet this work was all originally in fayence.

This scholarly and delightful work lays all art lovers under obligations to Professor Marquand, his collaborator, Mr. Mather, and the Princeton University Press.

#### YUCATAN SCENES AND SOUNDS.

An Address by Albert Kelsey, F.A.I.A., delivered before The Numismatic and Antiquarian Society of Philadelphia. Published simultaneously with the proceedings of the Society.

This little book which is both unique and of extraordinary interest gives an account of a visit to Yucatan by Mr. Albert Kelsey, the well-known architect of Philadelphia, who in collaboration with Professor Paul P. Cret, designed the Pan-American Buildings and their general garden lay-out in Washington. The purpose of the trip was to obtain ideas to be used in the embellishment and completion of the Pan-American garden at Washington and this purpose was, the reader will find, fully accomplished. The result of the trip is, or is to be, a wonderful fence enclosing the sunken garden designed by Mr. Kelsey from Yucatanian motives and executed in pottery which has every appearance of jade. Joseph Bass, sculptor, and J. H. Dulless Allen, potter, have collaborated. The color is turquoise blue

with antique finish and with a touch of emerald and amethyst and here and there in the high lights suggestions of red and gold. A royal fence and a triumphant work in pottery. Mr. Kelsey does not describe according to the wont of most travelers, the appearance and characteristics of Yucatan but gives instead a wonderful transcription of the atmosphere of the place—atmosphere produced by light and sound as well as color and form and dependent in a measure upon climatic conditions. The story reads almost like an Arabian Nights tale, but in the "jade" fence at the Pan-American Union the magician's dream will be given tangible form. Aladdin rubbed his lamp; the genii has been obedient.

The Library of Congress has just received a communication from the American Ambassador at London, enclosing a note from the Foreign Office, which is self-explanatory:

"Earl Curzon of Kedleston present his compliments to the United States Ambassador and, with reference to His Excellency's Note No. 301 of the 28th ultimo, has the honor to inform him that orders have been given by the Lords Commissioners of the Admiralty for the selection of a representative series of photographs from all available sources, in particular any that show United States cooperation with His Majesty's Naval Forces.

"Foreign Office. London, S. W. 1. 27th May, 1919."

Thus, owing to the courtesy of the British Government, the Library will come into possession of an unexampled collection of graphic records of the deeds of the naval forces of Great Britain and the United States.

The Bureau of Education, Department of the Interior, at Washington, has just issued as Bulletin, No. 43, a paper by Prof. Walter Sargent, Professor of Art Education at the University of Chicago, on "Instruction in Art in the United States." The paper deals with art instruction in elementary schools, in high schools, in universities and in professional schools.



# THE AMERICAN FEDERATION OF ARTS

## TRAVELING EXHIBITIONS

**T**HE AMERICAN FEDERATION OF ARTS assembles and sends out exhibitions of works of art of various kinds but of invariably high quality with the purpose of increasing the knowledge and hence the appreciation of art and so extending its privileges.

These exhibitions are *assembled* by *experts*, from the leading exhibitions of contemporary work, from museums, artists, collectors, and other sources. They are carefully listed, fully insured, and sent out on well-routed circuits.

Forty Exhibitions are already planned for the coming season embracing oil paintings, water colors, lithographs, drawings, etchings, photographs, of great variety and interest.

The *cost* varies according to the character and size of the exhibition from \$10.00 to \$200.00. This covers the cost of assembling and packing, insurance, redelivery, listing, etc. To Chapters of the American Federation of Arts a reduction of ten per cent will be made.

These exhibitions are sent by express and each place is required to *prepay* shipment to the next place on the circuit. The American Federation of Arts pays the first haul and endeavors to so route the exhibitions that the transportation charges are reasonably equitable. For places at a great distance or for which special exhibitions are assembled other arrangements will be made.

When the exhibits are for sale a *commission* of ten per cent (10 %) will be allowed the sales agent, but *all transactions* must be made through the American Federation of Arts, and no exhibit may be withdrawn before the close of the circuit except by special permission.

When exhibitions are obtained from the American Federation of Arts *this fact must be stated* in announcements, catalogues and publicity notices. As the American Federation of Arts only sends out exhibitions of high quality such announcement should be regarded as a *guarantee of merit*. It is also, it should be remembered, a just placing of responsibility.

*Application* for exhibitions scheduled by The American Federation of Arts should be made *at least three months in advance*, and if possible, between June 1st and September 30th, when the majority of the exhibitions are routed. Such applications should state in what building (name and location) the exhibition is to be held, whether fireproof or isolated, and the dates and length of time desired. Three weeks is the usual period for an exhibition, not including time for unpacking, repacking and shipment.

*Engagements* made for a circuit exhibition must be considered *binding*, as gaps can not often be filled, and pecuniary loss as well as injustice to the artists contributing results.

Chapters of the Federation may make *payment* for exhibitions immediately after the exhibitions are shown. From other organizations *pre-payment* is required.

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1741 New York Avenue,  
Washington, D. C.

# THE AMERICAN FEDERATION OF ARTS

WASHINGTON, D. C.



THE OCTAGON, WASHINGTON, D. C.  
HEADQUARTERS OF THE AMERICAN FEDERATION OF ARTS

**T**HE AMERICAN FEDERATION OF ARTS was organized in 1909, incorporated 1916, to cultivate knowledge and appreciation of art; that better production might be induced, the lives of the people enriched, and that through these means, finer standards of citizenship and higher ideals of civilization might be established in America. The main office of the Federation is on the first floor of the historic "Octagon," owned and occupied by the American Institute of Architects, in Washington, D. C.

It has become the NATIONAL ART ORGANIZATION OF AMERICA. More than two hundred organizations scattered throughout the United States including all the Art Museums and the majority of the other leading art associations are affiliated as Chapters, besides which, it has a large and rapidly increasing individual membership of broad-minded, art-loving people desirous of passing on to others those pleasures and benefits derived through immaterial things which they, themselves, have found of inestimable value.

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*The American Magazine of Art*, published monthly, at New York, N. Y.

For April 1, 1919.

State—the District of Columbia.

BEFORE ME, a Notary Public in and for the State and county aforesaid, personally appeared LEILA MECHLIN, who, having been duly sworn according to law, deposes and says that she is the Editor of THE AMERICAN MAGAZINE OF ART, and that the following statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations.

That the names and addresses of the publisher, editor, managing editor, and business managers are:

PUBLISHERS, The American Federation of Arts, 215 W. 57th Street, New York, N. Y., and 1741 New York Avenue, Washington, D. C.

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Known bondholders, mortgages and other security holders, etc., None.

LEILA MECHLIN, Editor.

Sworn to and subscribed before me this eighteenth day of April, 1919.

MARY ANNETTA WILBUR,

My Commission Expires Notary Public,  
December 16, 1919. District of Columbia.

Please mention AMERICAN MAGAZINE OF ART when writing to Advertisers

# THE AMERICAN MAGAZINE OF ART

SEPTEMBER, 1919

## TABLE OF CONTENTS

*Cover Picture, statuette by R. Taft McKenzie, sculptor,  
"Back to Blighty from the Ends of the Earth"*

"PATRIOTISM", A STATUE BY PAUL W. BARTLETT SCULPTOR .....	Frontispiece
THE MEMORIAL SPIRIT AND THE FUTURE OF AMERICA .....By ELIHU ROOT	407
WAR MEMORIALS; UTILITY OR SPIRITUALITY? By MORRIS GRAY	410
PARKS AS MEMORIALS.....By FREDERICK LAW OLNSTED	415
A PLEA FOR THE RECOGNITION OF COLOR AS A FACTOR IN MEMORIAL ART.....By EDWIN H. BLASHFIELD	421
CONCERNING WAR MEMORIALS—THE PROBLEM AND HOW IT IS BEING SOLVED.....By CHARLES MOORE <i>A Report of Progress</i>	425
MEMORIALS FOR THE SMALL COMMUNITY .....	430
THE WASHINGTON MEMORIAL CHAPEL AT VALLEY FORGE.....	432
EDITORIALS:—"LEST WE FORGET"—ILLUMINATED HONOR ROLLS—THE MEMORIAL TABLET—THE AMERICAN FIELD OF HONOR.....	438-9
NOTES AND ITEMS. ....	440-8

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**"PATRIOTISM GUARDING THE FLAG"**

**DEDICATED MAY, 1919**

THE  
AMERICAN MAGAZINE OF ART  
VOLUME X      SEPTEMBER, 1919      NUMBER 11

THE MEMORIAL SPIRIT AND THE FUTURE  
OF AMERICA\*

BY ELIHU ROOT

THE idea of creating memorials of the great war, which will be useful, such as public buildings, schools, bridges, highways, parks, will always have many advocates—very sincere advocates, because our country is fortunate in having a vast number of public spirited citizens who are earnestly engaged in civic betterment and are most desirous to have better public schools and buildings and bridges and parks.

So true is this, that the idea encounters a danger—and the danger is that earnest people, anxious for the advancement of these useful projects, will seize upon the memory of great persons, of great events, as a means to accomplish their individual desires, and that instead of a project which is really memorial, there will be a project which is really useful under color of being memorial.

There is never a great man who dies, that there are not many people who wish to seize hold of his name for the purpose of achieving something that they have long desired to achieve. And there is always danger of falling into that error.

Now I think that in this Federation, we ought to consider ourselves as charged with the advocacy or at least the protection of an entirely different conception. I don't know anything about art. Upon the

\*An address delivered at the Tenth Annual Convention The American Federation of Arts, War Memorial Session, May 15th, 1919.

ground of knowledge, I ought to resign from the Federation. I have only a series of ill-understood and half-appreciated ideas, picked up through long and priceless companionship with McKim and Burnham and Millet and Saint-Gaudens and many other men who assumed public service as a duty and were inspired by a noble, patriotic enthusiasm. As the result of such community of spirit, such coordination of effort, the great white city at Chicago was built up twenty-six years ago.

From that event there followed two great results for our country: One was that millions of people coming from all over the land, from simple and humble homes in little villages and on farms, as well as from the large cities, gained by the mere observation of what art had done, a new idea of the possibility of the enrichment of life by beauty. From that time one could perceive a gradual change in the attitude of public servants—members of Legislatures, of City Councils, of Congress. Executive and Administrative Officers began to show the effect of a change of spirit on the part of their constituents. From that time dates a renaissance in the public life of our country of those old ideals of simple beauty, which governed Jefferson at Monticello and in the University of Virginia, which governed Washington in the laying out of our National Capital, in building the White House—which governed

those great colonial artists from whom came the old State House in Boston and the City Hall, simple and beautiful among all the sky-scrapers of lower New York, and a score of other buildings scattered about the land.

The second event was that the men whose creative genius wrought the miracle of the White City of the Lake, never lost the impulse of public progress, and they communicated that noble impulse to their associates and their successors. And from that impulse came this organization, made effective through the inimitable capacity of Frank Millet to win others to all that is best in art and in humanity.

Now this organization undertook a great responsibility. It was the first attempt to demonstrate among the people of the country at large the fact that art is not a luxury or a fad for the very rich. It appeals to the broad constituency that makes the opinion and determines the action of the United States. And the fundamental idea that gives life to the Federation is that when all the material things have been accomplished, when men, women and children have all they need to eat and drink, clothes to wear, houses to cover them, schools for education—when all that has been done, there is still something more needed—that when America is charged with being materialistic, with concentrating interest in money-making, with having no pleasures but the pleasures of wealth, there is one thing which may be an answer, and that one thing more available for poor and rich, for old and young is the addition to the sum of human happiness of a love for beauty in art—and because in art, also in nature.

The attempt to make men better by mere precept, mere preaching, mere command, mere statutes, mere orders from above, mere advice from superior persons, must necessarily fail, unless for the lower tastes, for the vices of display and gluttony and drunkenness and pure brutal gross enjoyment, there be substituted something else. You can not drive out the lower gratifications but by the substitution of the higher.

And the fundamental idea of this Federation is not merely love of art for itself, it is not merely the gratification of our own

tastes—it is a great public purpose for the elimination of the base by the substitution of the higher and nobler qualities that go with a love of beauty, of art and of nature.

Now we come to an opportunity—an occasion. All the people of the country are deeply stirred by the spirit of service and sacrifice—by the sacrifices, the losses of the great war—desirous to express themselves in some way that will carry to themselves, to their associates, to the world, to the future, their gratitude, their appreciation, their honor and reverence for those who have made the sacrifice, and for the spirit which moved them. How is that to be expressed?

This purpose is something which should stand by itself. It is greater than schools or bridges or public buildings. And I think it would be lamentable if it were to be treated as a subordinate thing, to be tacked on merely to some useful project.

What is it that the spirit of America, which took this peaceful people into the great war that we all abhorred—what is it that that spirit should do to express itself to the far distant future? How can we express the feeling that we have?

There is but one recourse—that is, the function—the mission of art. That is what art is. It is the expression of the spirit which the plain man and woman is unable to find words to express. And unless the art of America can find ways to express that spirit, so that for distant ages, for generations to come long hence, there will be an inspiration derived from the spirit that led the young Americans to their death in France and Flanders, then we fail!

I think we ought to appeal to the art of America to express the spirit of America to the future! It need not be always great and expensive. In the little town, a simple memorial may—like that letter of Lincoln's to the mother with five sons who died for their country—be the most beautiful and impressive expression, more so than great buildings. If we really have in our hearts the spirit that moved America in the great war, we shall search for that expression and we shall lay upon the artists of America the burden of finding the visible expression that will be a revelation to us of what we really feel, as well as a revelation to ages to come. Unless we do that, we fail.



It should not be that the exaltation of spirit which moved America from its materialism and its dull sleepy prosperity, shall be lost to our country hereafter! It should not be that future generations shall be unmoved by the mighty forces which have moved us! But that spirit can be carried to them only by the performance of that highest function of art. No books can carry it; no history can convey it; it can be found and read in no newspaper files. Only the interpretation of the spirit by art can carry that incalculable blessing to the future generations of our country!

And so I think that it is the noble office of this Federation throughout all the states to which its members will return after this

meeting is over, to bring into the deliberations of those who are considering how the memories of the dear ones who are gone for our sake—how the memories of our country at its noblest and purest, shall be carried on to the future—a just conception of what their duty to their country demands.

It is no idle entertainment for us. We have the duty to see to it so far as we possibly can, that all the committees and the public officers are themselves inspired by the spirit which they are endeavoring to cause to be interpreted for the perpetuity of our institutions—the preservation and the enlargement for future generations of the conception of liberty and justice for which America fought and Americans have died!



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A fountain beautiful in design, simple, dignified and very ornamental,  
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# WAR MEMORIALS; UTILITY OR SPIRITUALITY? \*

BY MORRIS GRAY

President, Museum of Fine Arts, Boston, Mass.

AMERICA answered the call of war for a great spiritual cause—the liberty of the world. How will it answer to the call of peace? The newspaper at the breakfast table, the man at the corner of the street, harp on the on-coming difficulties of government, of socialism, of capital and labor, of taxes, all relating—although in the best sense of the phrase—to the material prosperity of the country. Great as these difficulties are they are not greater to my mind than the on-coming difficulties of the spirit. In the last few years men have told us again and again that the things of the spirit are luxuries, are unessentials. They are wrong; and they will always be wrong so long as in the makeup of man, the soul is greater than the body. No victory is complete, no victory is other than defeat, if it leaves us stripped of the things of the spirit—the spirit of great ideals.

Out of the death, the suffering, the anguish of the war, has been born the vision of such ideals. Not only the men in the service, not only the wives and the mothers, have had the vision, the ordinary man and the ordinary woman who in the past had only the outlook of daily pleasure—of whether they should dine out and go to the theatre or the movies—they too have had the vision. All America has had it. And because of the death and the suffering and the anguish endured in the service of this war for a great spiritual cause, that vision must not fail. It shall not fail.

It is for you and such as you to see to it that America carries on the things of the spirit; that it carries them as a banner unfurled; that it carries them shining and undiminished so that it can give to generations yet to come, and give in its fullness, the glory of life. It is for us to answer to the great call of the things of the spirit.

And here and now we have that opportunity, the extraordinary opportunity, of

a great emotional interest on the part of the public in memorials to those who died in the war, coupled presumably with a very large public contribution of money. And more than that. Not only do we have the opportunity of erecting great memorials, but we have incidentally but none the less importantly the opportunity of developing in our people the love and understanding of art—one of the greatest of all the manifestations of the spirit.

And how shall we answer this call? At the outset we must decide definitively upon the question that goes to the root of the whole matter, upon the question whether we wish the memorial to be a utility or whether on the contrary we wish it to be of the spirit. Do we wish to erect some great civic improvement of a public or semi-public nature which does not in itself suggest in the least the war, but which is tied to the war by a name or dedication? Or do we wish to erect something which shall as clearly and beautifully as possible embody the ideals with which America entered the war, embody them so that the heart shall feel their inspiration directly, unerringly—and shall answer to it.

Several suggestions of utilitarian objects have been advanced: for instance a boulevard opening up the slum districts of a city or radiating from the center through the cheap districts of the suburbs; a City Hall with incidental buildings; and buildings, and these are many, for semi-public private institutions dedicated to public use. It is impossible in an address of this nature to consider thoroughly any form of public utility. It is possible only to suggest things that should be borne in mind in their consideration.

It may be admitted at once that these and similar utilitarian objects are important civic institutions and should be properly housed or erected. But such buildings would not in themselves be memorials at all. They would be erected

\*A paper read at the Tenth Annual Convention The American Federation of Arts, War Memorial Session, May 15th, 1919.

and they should be erected so as to house the object of the particular institution. For instance, the City Hall should house in the best possible way the business of the city, a very important object; the community building should house in the best possible way the collective interest of the community in the many and various affairs of the community, a very natural and desirable thing. Each building might be exceedingly beautiful and effective for its given purpose. But neither would embody in itself the great ideals with which America entered the war, the great ideals for which our youth went forward even unto death. Neither would embody these ideals any more than it would embody the religious aspirations of a people—aspirations which a great Gothic cathedral so perfectly embodies.

Nor can they be made memorials merely by a name or a dedication. A name is soon forgotten, at least so far as its original meaning is concerned; a dedication is soon unnoticed. The object presently is known for what it really is, for what it contains. Thousands have trod Washington Street this day. How many have thought of Washington! Thousands have passed churches and other buildings over whose doorways dedications or inscriptions have been carved. How many have noticed them? How many can repeat accurately a single dedication in one of our great cities?

If these utilitarian institutions are not memorials in themselves, and cannot be made so by name or dedication, they should not be foisted on the great emotional desire of the public to contribute to suitable memorials. Divide in your own mind the single appeal into its two component appeals, one for a memorial the other for a utilitarian object. Many will be eager to give to the memorial. But how many of these will be eager to give to the utility? How many will be eager to contribute towards the immense cost or to the immense additional cost embodied in the utilitarian object proposed—in the boulevard, the City Hall, the private building to house a cause dedicated to some public benefit. Ought people to be asked to give to a memorial money which is largely to be expended in utilitarian objects of this

nature—objects of which they approve, very likely, and yet to which they would not give separately? It is submitted that buildings to house those objects, however important they may be, should be provided by the city and paid for by taxation, or should be provided by the private institutions with the money that they raise for their individual causes.

The generation that erected the soldiers monuments of the Civil War is apt to be scoffed at today. Yet at least it had the vision of the ideal, however unhappily at times it may have carried that vision out. But the generation that erects a utility and seeks to camouflage it under some name or dedication may well be deemed in the future to be a generation that had neither vision nor memorial.

Many of course will disagree with the views here advanced. Many will believe that the combination of the memorial with the utility—as some one once said to me—will kill two birds with one stone. It will certainly kill the memorial. To those who believe in the combination, however, I suggest the careful consideration of the degree and kind of utility. Erect a utility that will be used by the public to as large a degree as possible. Do not erect one that is restricted to a few. Bear in mind that the public or semi-public building is used exceedingly little by the citizens. It is used by the officials of the institution and by those who have business with them. Again, do not erect a memorial that will be presently used for entirely different purposes, used without a thought of the memorial. Bear in mind that a boulevard is not intended for contemplation; it is intended for passage to and fro, often crowded and hurried. A bridge might well be a far better form of memorial, partly because it is isolated from an inharmonious environment, partly because it is often placed in such a position as to be seen far more often than it is used. A great memorial bridge soaring above the Hudson River, splendid in its seaward facing sculptures, might be used daily by thousands of people and yet thrill the hearts of many times that number that put no foot upon it.

Yet a memorial that is also used by the public would have a distinct advantage;

for the memorial should not be a dead thing; on the contrary it should be a part of the life of the community and an inspiration to the citizens. But the use should not be a primary object of the memorial, as it is in most of the utilitarian projects urged. On the contrary the use should be incidental and subordinate to the memorial—its setting or environment. A park or common, itself beautiful and convenient, is a good instance of this, whether the memorial of the war that dominates it is the flag and tablet\* of a village or the Pantheon and sculpture of a great city. The park or common has the advantage over the civic building that it is used far more largely by the public. It has the advantage over the boulevard that it gives to a far greater degree the opportunity for contemplation.

Turning away from the so-called memorials which are really in substance and in form utilitarian objects and taking up pure memorials, we ought to decide definitively what phase of the war we wish to embody; for war has many and varied phases and the memorials of those phases should be correspondingly many and varied. For instance, we may wish to memorialize the suffering and the courage of the war felt on this side of the Atlantic, as well as on the other, because they are great human qualities. We may wish to memorialize

the triumph over our enemies as Rome memorialized its triumphs in those splendid arches manifesting the power and the dignity and the triumph of Rome—a spirit that their triumphal processions manifested with the conquered kings in chains. Or lastly, we may wish to memorialize, and I hope that we shall wish to memorialize, not the courage or the suffering or the triumph over our foes, but something far more important than all, the great spiritual ideals with which America entered the war—the ideals of right and justice and liberty. To do this we must turn to art, very likely to art that shall combine architecture, sculpture, painting, and poetry, in order to achieve that result which will be an inspiration to ages yet unborn. For dynasties and war and peace and even peoples come and go but art that embodies the great ideals of a people prevails. Troy lives through Homer and through Homer only. Greece through the Parthenon and the Venus of Milo. Not by kings or popes or battles do the Gothic ages live. They live through the soaring cathedrals of France that embody the great religious aspirations of the people.

Let us see to it that America lives an inspiration to all ages, through the art that embodies beautifully and effectively the great ideals with which America entered the war.

\*May I add a few words upon tablets sure to be used throughout the country with exceeding frequency. Tablets of dark granite or bronze with inscriptions in the same material are open to objection. They are difficult to read and they speak both in their color and in their association of tragedy. Tablets of white marble slightly toned down with inscriptions in brass might well be considered. They would be easy to read and they would speak not of tragedy but rather of radiance—the radiance of life given to a great cause. The marble should not be polished or smooth but tooled to give strength of texture. The edge should not be ornate but simple and restrained so as not to deflect the thought from the essential thing, the inscription. In short, the marble should be a background although a perfect background. The brass letters should also not be polished or smooth; they should look a little as the brass objects look that are seen not infrequently in the sidewalks of great cities worn down by the tread of many feet and glowing in color. The letters too should not be ornate but rather solid and simple. Brass could not be used satisfactorily on tablets out of doors; but a substantial equivalent could easily be found in such cases. In any kind of tablet one who is an expert on design and full of feeling for his subject will be necessary to give distinction.





### LAFAYETTE NOUS VOILA

Sketch in plaster, small size, panel

Fifth Avenue Shop-window display, Victory Celebration, New York City  
To commemorate the sending of U. S. Troops to France to join the Allies

E. C. POTTER. SCULPTOR



**THE OBSERVER**

Sketch in plaster, small size, panel

BY HERMAN A. MACNEIL. SCULPTOR

Fifth Avenue Shop-window display, Victory Celebration, New York City

# PARKS AS MEMORIALS\*

BY FREDERICK LAW OLNSTED

**T**HERE appears to be a widespread interest in the subject of parks as War Memorials. There is a tendency on the part of people here and there in many parts of the country to suggest that the principal war memorial of their locality shall take the form of a park of some kind, and a tendency on the part of many communities to consider the suggestion not unfavorably. On the other hand there is a very sensible tendency in most of the communities to scrutinize the suggestion carefully before adopting it, because it is looked upon as unfamiliar and more or less experimental, and because intelligent people do not want to embark under the impulse of a sudden enthusiasm, on an undertaking the essence of which is permanence, without knowing more about the conditions and requirements for permanently satisfactory results.

It should be recognized at the start that some of the suggestions for memorial parks savor, at least, of the spirit too much in evidence in many quarters, of a disingenuous effort to trade upon the sentiment that desires expression in a visible memorial and to use that sentiment as a cloak for accomplishing ulterior purposes. That such ulterior purposes range from the utter selfishness of the man who merely wants to sell something at a profit, whether it be construction materials or land or personal services or what not, to the most altruistic desire for establishing some instrument of social service to the community, does not alter the common fact of their disingenuousness. The first requirement of a memorial is that it shall be a sincere and honest expression of the sentiment of commemoration, as nearly free as it is humanly possible to make it from any taint of self-interest, of trading, or of hypocrisy in any form.

I would be the last to suggest that a memorial must contribute to no other purpose than to memorialize. To adopt that position would be to say that a memorial must not be beautiful since the mere

enjoyment of beauty is not its prime purpose. The fact that a monument is so placed in a public square as to facilitate the orderly movement of traffic instead of obstructing it, does not make it any the less worthy as a memorial, even though it serves incidentally the baldly utilitarian purpose which might have been served by a keep-to-the-right sign hung on a piece of gas pipe. The essential is that in the design of any memorial there shall be a thoroughly sincere and consistent recognition of the memorial purpose as predominant over all incidental purposes; that the successful attainment of the memorial purpose shall not be subordinated to the attainment of any other purpose.

Sweeping aside, then, any unworthy and disingenuous attempts to get, under the guise and label of a memorial, any sort of a park which is essentially not a memorial, along with attempts to get other essentially non-memorial desiderata under that guise, let us consider briefly the possibilities and limitations controlling the choice of a park as a form of memorial.

And since "park" means so many different things to different people, let us drop the term altogether and say in so many words that what we are considering are memorials which occupy a considerable surface of ground, largely open to the sky, and normally including trees and other vegetation as a part of the design.

In the first place, it is clear that a memorial so large as to extend over a considerable area of ground, whether it be measured in square yards or acres or in hundreds of acres, does not by that fact lose in dignity, impressiveness, beauty or any other quality to be sought in a memorial. On the contrary, other things being equal, the mere extent of a memorial tends to increase those qualities in a notable degree.

Irrespective of the question of first cost and possible interference with other purposes of importance to the community, there are but two inherent limitations on the desirability of expanding the extent of ground to be occupied by a memorial.

\*An address delivered at the Tenth Annual Convention The American Federation of Arts, War Memorial Session, May 15, 1919.

One is the danger of becoming so spread out that its several parts may not impress the beholder as belonging together and having any common purpose, any significant unity to which the idea of a memorial can be attached. This is a matter of artistic unity; and I do not need to say to this audience that the effective unity and impressiveness of any work of art or object of nature is not dependent primarily upon its size, but upon its shape and character and the points of view from which it is seen. It is true that, depending on the shape and character and points of view, there are limits to any unit of landscape, beyond which any attempt to increase the extent of ground covered by it does not make it effectively larger but is more than likely to weaken or destroy by dispersion what might have been a real and striking entity if its proper limits had been respected. These proper limits of what can impress the beholder as a single thing with a unified purpose and meaning may be clearly drawn in one case within the space of a few yards. In another case they may include a space of many miles, leaping from mountain to mountain, across a whole countryside, which is recognized at once as a single vast landscape.

On the score, then, of artistic unity, of the qualities which make a memorial impressive, there is a strong presumption in favor of including in the design of a memorial an extent of ground large enough to justify calling it a park, and no arbitrary limits can be set on the extent of land which may successfully be so embodied in a memorial; but it is of the utmost importance that the boundaries be drawn in such a manner in relation to the natural topography, the surroundings, and the contemplated design of the memorial park as to give it an unmistakable unity.

The other important limitation on the extent of land to be included is the danger of attempting more than can be successfully accomplished. A memorial begun upon a scale of expenditure and effort so disproportionate to the powers and persistency of its promoters that they leave it obviously incomplete and neglected is a sad spectacle, as much so if it be a modest block of stone with its inscription half cut or its mere foundation half completed,

as if it be on the scale of the Taj Mahal. But here again the character of a memorial occupying a very limited space may well be such as will require far more expenditure of effort, time and money to complete it successfully than another which covers a large extent. A memorial in which a large part is played by surfaces of ground covered with turf or other vegetation is naturally apt to cost far less in proportion to its size than one which relies for its effect mainly upon masonry or other costly materials.

Indeed there will be occasional cases in which a natural feature of the landscape may be successfully utilized as the basis of a memorial with an extraordinarily small expenditure for alteration of the natural conditions, just as there are similarly favorable opportunities for the acquirement of beautiful natural parks for other than memorial purposes. Yet here again I must emphasize that it will not meet the requirements of a memorial to take such a ready-made natural unit of landscape, however beautiful, however impressive, however perfect in its artistic unity, and simply invite the public to visit it and say it is a memorial. The mere attachment of a memorial label to it does not make it a proper memorial, any more than a proper memorial can be made by purchasing some beautiful existing work of sculpture designed without memorial purposes and attaching a memorial label to that.

There is one more fundamental essential, if a memorial park is to be a success. Not only must it have artistic unity, but as a unit it must express its memorial purpose, which shall be obvious and pervasive. This means that it must embody some feature or features which shall at one and the same time be felt as the artistic focus or culmination of the entire composition and be unmistakably recognizable as an expression of the memorial intent.

Any one who has studied landscape compositions either in nature or in painting knows how marvelously small an object may sometimes mark the artistic focus, the culminating point of interest, toward which the attention inevitably leads from any part of the scene. A glimpse of water, a touch of high light which is but a speck



on a great canvas, a scarcely visible notch or serration on the distant skyline, may be the object without which the life and artistic significance of the picture would evaporate; and in the hands of a competent artist a thing made up of simple ground surfaces, vegetation, stone and water, of any of the elements of landscape, formal or informal, large or small, may be made to culminate in a suitable object even of relatively small size so as to be unmistakably dominated by that object, so that significance of that object spreads through the whole and makes every part contribute to the force and poignancy of the message which that object alone distinctly conveys. This expressive focal object may be almost anything in form, a building, a monument in the colloquial sense, a gateway, a fountain, a simple flag pole, a something plainly made by man to express a meaning, and bearing an inscription to convey that meaning in terms that all must understand when their attention, drawn to the focal point, is there arrested.

This distinctly memorial focus may occupy a relatively large part of the area dedicated to memorial purposes, and it may dominate by its very bulk or by an obviously compelling conspicuousness; or it may be, as we have seen, astonishingly small in relation to the area which it dominates, so that its significance is extended over that area by means of qualities so subtle that the artist who accomplishes the result can not clearly analyze them.

A memorial park which attains these essentials, so easy to state, so easily understood in theory, but so utterly dependent in execution upon personal insight and skill—as are the essentials of every form of successful memorial—will be worthy of commemorating the most exalted events and ideals.

There is, however, a special aspect of the subject of memorial parks which needs consideration, in addition to the combined problem of selection of site, conception of design, determination of boundaries, and skillful development of the conception into the completed reality. I refer to the problem of maintenance.

No permanent memorial is free from the very practical problem of maintenance. Probably very few members of the local

committees finally responsible for memorials realize the extent to which the difficulties and cost of maintaining out-door monuments in creditable and worthy condition depend upon the skill and experience of the designers in regard to apparently very minor technical details of stone-jointing, bonding, locking, joint-filling materials, and the like. With the best of knowledge, skill of design, materials and workmanship, the deterioration of out-door monuments of masonry and bronze, in the absence of systematic maintenance, can be reduced far below what is often the case where such precautions are not fully taken; but as long as material expands and contracts with changes of temperature, as long as moisture settles and is dried again by sun and air (even if it does not freeze and expand in the freezing), as long as gases and the germs of organic life float in the air, nothing built by man is truly permanent without maintenance or occasional restoration, or both. Simple cleaning, the refilling of opened joints, even the occasional pushing back into place of parts that are slowly separated by interminably repeated expansion and contraction, are relatively simple mechanical operations. We all know of monuments ruined by improper methods of cleaning; but on the whole, our successors can be trusted without much risk to do these mechanical operations reasonably well. Actual restorations, however, involving the replacement of damaged parts, are so much more serious, the results so uncertain, that any competent designer of a permanent monument will exhaust every possibility to avoid the use of materials or methods of construction which invite such gross deterioration of any part of his design.

In the case of memorials which take the form of buildings, or of which buildings form a part, the problem of continuing maintenance becomes very serious, and in the case of those which include soil and vegetation as essential parts of the design this problem takes on a different and in some respects a still more difficult character. A park used by the public and inadequately or improperly maintained is apt to become shabby and unworthy of a high memorial purpose far more quickly than any well built masonry monument.

On the other hand a conspicuous and splendid quality of a memorial in which well chosen and well planted trees form an essential part, is that for years, and even for many generations, the trees grow with the passing seasons larger, more beautiful, more full of character and majesty and venerable maturity. A park is a growing, living thing which tends to renew itself, to recover by its own internal living force from many of the injuries which may befall it. It has a certain element of elastic permanence which no mere inert structure can in any way possess. I cannot do better here than quote something my father said to the Social Science Association at Saratoga nearly forty years ago.

"It is more than 200 years since Mr. Pepys wrote of going in his new coach to the King's Park, and of the 'innumerable appearance of gallants' which he there found 'sauntering among the trees.' Of those trees it is possible that some have not yet succumbed to the acrid atmosphere of London. It is certain that many held their own long enough, and were enough valued, to preserve the general outlines and surface of the park against all suggestions of change, and thus indirectly to influence the leading lines of miles of streets, and establish the position of later park plantings, of which we now have the result. What had then been done, determines where today shade shall be found, where prospects screened or opened, where millions of men and women are yet to direct their steps. Mr. Pepys' road is still in use, and not many years ago it was plainly to be seen where its grade was affected, its breadth contracted, and its course deflected, out of respect to a single tree which he probably saw as a sapling, the trunk and roots of which had grown into it. Of most of the bridges, conduits, markets and landing-places of London of that period, only curious fragments remain. The King's Park was never as much, or as well used as it is at present, and for the purpose of its most important use, has few substantial advantages or disadvantages not to be traced to determinations formed long, long ago; when London, in comparison with its present state, was a very small town.

"The present town park of Dijon was

laid out by Le Notre before these waters of Saratoga had been tasted by a white man, and its plan is as different from any modern park as the personal costume of that day differs from that we are wearing. But, visiting it not long since, I found the town forester following orders which Le Notre had given, and the ground better realizing the pictures which must have been in his mind, than it could possibly have done while he lived. The roads, walks, seats, the verdant carpets, the leafy vistas—in none of these had the original work lost value. Never before were they as well adapted to their designed use, or worth as much for it. Where is the public building of the same date, of which, as a town property, the same can be said?

"Most old, large towns would supply some like evidence. There are woody resorts in Rome which have been woody resorts from the time of the Caesars. The Mount of Olives still serves as a place of retreat from the confinement and bustle of the streets of Jerusalem, and its present groves are believed to have sprung from the roots of trees planted centuries before the summer days when the humble friends of a certain unpractical Jew were apt to look for him among the afternoon strollers under their shade."

But if a park is not a static, inert thing, slowly deteriorating except as it is repaired and renewed, if it has the capacity for growing better with the passing years, it must be recognized that it also has the capacity for growing worse. It can not remain without growth. And in making a memorial which is mainly a park we must reckon much more largely with the intelligence, the skill, the diligence and the artistic appreciation of those who will control its maintenance than is the case with other forms of memorial. In proportion as its original design is well conceived and fine and worthy, its originators must take peculiar pains to make the essentials of that design well understood of their successors, and to secure as far as is humanly possible that stability of purpose and method in its administration which is indicated by the adherence of the town forester of Dijon to Le Notre's instructions of more than two centuries ago.

As a matter of design this calls for a fine

simplicity rather than intricacy. As a matter of administration it calls for some permanent self-perpetuating body charged with the fiduciary obligation of holding the aims of future executives true to the controlling purpose of the memorial as designed.

As a matter of financing the required maintenance, I do not think it calls of necessity, or even by preference for an endowment sufficient to meet all reasonable demands of maintenance. Such an endowment would be large in proportion to the first cost of the memorial. Depending upon the character and surroundings of the park, if its maintenance were to be met wholly out of income from an endowment, the capital of the latter might have to be much more than the entire first cost of the park. It could seldom be safely less than half that cost. But it is not so much because of the size of the necessary endowment that I question its wisdom, as because of the danger of getting into the wrong rut and sticking there, out of touch with the community. One important purpose of a memorial is to keep alive the real human interest of succeeding generations in the thing commemorated; and it is important, both as a test of success and as a means to that end, to put a substantial share of the responsibility for maintaining the memorial squarely up to those generations. If when the responsibility is clearly thrust upon them they are not sufficiently interested in the memorial to care for it, the memorial is dead and no endowment will make it alive.

But it would seem desirable to have an endowment sufficient, at least, to provide explicitly for certain minimum regular administrative activities, to tide over adverse periods, and especially as a means of holding certain individuals personally responsible in a fiduciary way for watching over the future of the memorial and for forcing on the attention of their own generation what is needed for its proper preservation.

Let me add a final word of caution about memorials in parks and a word of encouragement toward real memorial parks.

If it is apt to be a poor sort of memorial to create or acquire something new which is really desired in substantially the same

form for reasons wholly unconnected with the subject of the memorial, whether that thing be a park or a building or a bridge or a piece of sculpture or what you please, and merely name it a memorial; it is far more apt to be unworthy, not to say contemptible, to purloin something which already exists for another purpose and cheaply attach a memorial label to it, or to destroy some good existing thing that has adequate reason for existence by making it over into a memorial or the setting of a memorial.

An existing square or park may be so situated and so designed that a memorial can be erected in it in a manner that will complete and enrich the original design at the same time that the memorial is given an adequate setting. But many a park is a complete work of art so designed, that the introduction of a memorial would radically alter its character and weaken or destroy its value for its original artistic purpose. In such a case to erect a memorial in it, to say nothing of converting the park as a whole into a memorial park with a dominant memorial focus, would be robbing Peter to pay Paul: and so called memorial founded upon theft instead of upon self-sacrificing gift is a base and miserable thing in its very origin.

To create a real memorial park is a fine thing, to create a suitable park as a setting for a memorial is a fine thing, to create a memorial in an existing park in such a way as to complete and suitably enrich the original design of the park is a fine thing: but to steal a site for a memorial by intruding on a park which is complete as it stands and which is better as a park without the memorial does no real honor to that for which it is so unscrupulously memorialized.

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The Council of the National Academy of Design has requested Mr. Joseph Pennell to give a series of lectures on the Graphic Arts during the coming winter. The Metropolitan Museum of Art has also asked him for a lecture on the same subject—one in which Mr. Pennell is deeply interested and upon which he speaks with special authority. Engagements for Mr. Pennell to lecture can be made through The American Federation of Arts.



THE EVANGELINE WILBOUR BLASHFIELD MEMORIAL FOUNTAIN  
QUEENSBORO BRIDGE MARKET, NEW YORK CITY

Stone and Mosaic in color

E. H. BLASHFIELD, PAINTER; ELI HARVEY, SCULPTOR; C. W. STOUGHTON, ARCHITECT  
GIFT OF THE MUNICIPAL ART SOCIETY

# A PLEA FOR THE RECOGNITION OF COLOR AS A FACTOR IN MEMORIAL ART\*

BY EDWIN H. BLASHFIELD

A MEMORIAL monument, if of a completely representative order, is the product of at least three factors: 1. Form, including scale and proportion. 2. Light and shade. 3. Color. The result will be the realization by three minds of architect, sculptor, painter, interacting and collaborating. Form as expressed in line and mass will fall within the province of all three minds; light and shade as well, although they will be realized in more detail by the sculptor and painter. Color will fall within the special field of the painter. Such a statement will cover the history of the monument from Cheops' pyramid down to the Lincoln memorial in Washington.

Very noble monuments have been created which were almost wholly architectural, almost wholly sculptural or almost wholly dependent upon color. But these were never completely representative monuments and if intended to become memorials of some highest national purpose or achievement or idea, they would not have entirely satisfied either Rameses or Pericles or Augustus, either the cathedral builder or the planner of Versailles and even today could not have such finality for us, as might a monument in which the entire gamut, the whole harmony of the three sister arts is sounded. In men's minds for thousands of years there never arose any question of a divorce between form and color; their union was taken for granted. The Renaissance worshipped at the feet of Antiquity yet never thought of banishing color, but two hundred years later in the days of Winckelman and David when the French volcano seemed, but only *seemed*, to be blowing all continuity of tradition to pieces, there grew and almost suddenly an impression that the Art of the Greeks and Romans was a white art or a stone colored art at most.

None could have been more surprised

\*A paper read at the War Memorial Session, Tenth Annual Convention, American Federation of Arts, May 15, 1919.

at such a proposition than the potters of Tanagra, the sculptors of Attica, the builders of Roman fora and basilicas. For, in relation to color the art of Canova, Thorwaldsen and their fellows was a hors d'oeuvre and our own Cis Atlantic clinging to the whiteness testifies to an American provincialism which is fast disappearing.

Will you pardon me if I become autobiographical for a few moments in order to tell of an impression which the color-relation of monuments once made upon me quite unexpectedly. Thirty years ago or so I happened to be thrown a good deal with some of the noted Egyptologists of Europe. I had even the luck to be taken by them to see famous collections. Such men introducing me to such monuments would have compelled enthusiasm one would think. Nevertheless, in the British Museum, in the Louvre, in Turin, I remained almost as cold as the stone itself. The forms were there to be sure, now elegant, now grand, sharply delicate or rugged, tiny or colossal. But in their sandstone or diorite or basalt just stained a little with a remnant of pigment, these deities and animals of Egypt looked faded, seemed but echoes of a life too remote for realization. One day I went to Egypt and entered the Cairo museum at Boolak and in the very first room it was as if the dumb had spoken to me, the dry bones were clothed, the walls and shelves, gods and priests and animals were *alive* with the *color* which the rainless climate of Egypt had spared. The experience was convincing yet as it went further and as it lengthened to eight months on the Nile, my conviction deepened. The temple of Denderah because it is nearest Cairo is usually the first one seen by the visitor. When I was a child, the rocks in Central Park, just by us here, were dotted with tiny white shanties in which lived goats and chickens and human inhabitants more or less new as Americans.

Denderah on the Nile is a stupendous

temple but as we rode toward it on our donkeys, it looked, at a distance of a mile, just like one of those little white shanties, no bigger, no more impressive. Close at hand it was seen to be vast and covered with relief and sculpture in the round, minute or colossal. But the flying sand of Egypt acting like an eternal pumice-rubbing, had obliterated the color of the exterior, and color had been utterly necessary—essential to it, to separate part from part, even to separate the whole from the ground on which it stood, for the sun blazed into each crevice and reflections wiped relief out of existence. The Egyptian artist recognized perfectly the exigencies of a brilliant sun-filled atmosphere (such as we have in America for much of the year), so did the Greek and the Roman, but we have more than half forgotten all this. The man of antiquity let the stone remain naked where it helped by its nobility of material or its own intrinsic color, but wherever emphasis, separation, contrast were required he obtained them by coloring the stone. Even his statue in the open was not to remain a white spot when of new marble, a black spot when of new bronze.

In 1887 I saw some archaic ladies being carried face up, upon litters by workmen toward the museum of the Acropolis at Athens. They had just been found built into that northern wall which was hastily raised about the temples to hinder the Persian who had come a-raiding. Those ladies wore very gaily patterned garments with their color fairly fresh after 2,300 years. Another painted lady I saw rising from the sand near Medinet Haboo at Thebes in Egypt. They were digging her out with pick and shovel. She was emergent as far as her knees and though much older than her Greek sisters her color was as fresh. It does not take five minutes under the colonnade of the Parthenon to see that the Panathenaic frieze *had* to be colored; otherwise, during the hours of brilliant reflections the low relief would have utterly disappeared; as you stand there today you can at times scarcely make out the figures. Throughout Greece and Sicily, Magna Graecia, Asia Minor and the Archipelago, we know that upon the scaffolding outside the monument, the

antique sculptor's chisel had no sooner ceased to ring than the little pots of pigment were set at work and we can hardly conceive today what a gorgeous vision of design and color must have been such a structure for instance as the great altar of Pergamon.

Indeed, today, we shy at the whole question of color applied to the outsides of buildings and we talk about vulgarity. Vulgarity there must have been at times in the antique practice. Much of the work in Pompeii, which after all, was but a third rate town, appeals rather by its character and style, than by its perfection and represents the skill of the average craftsman repeating traditional types and examples, rather than the expression of a high personality. But we may be sure that in the treatment of the color of a monument of the first importance, the almost impeccable taste of the Greek was exercised upon the quality of restraint just as much as upon any other quality. And this quality of restraint is modified by conditions in all ages. A gigantic monument like the great Arch of Triumph in Paris and which is of a fine material and can get along perfectly well without color, a *small* arch like that of the Carrousal is diversified by colored marbles which the weather has dulled until they are hardly noticed as such. Climate indeed and especially the smoke incidental to modern industries, unknown to antiquity must be taken into account. Pittsburgh is not like Texas and the Taj Mahal would suffer much in Birmingham or Liverpool. In short, in order to decorate art must be *decorous, suited* to environment.

Now, if there has been a lesson of light, taught by the sun striking on the outsides of things and learned perfectly by the Egyptian and the Greek, there has been a lesson of darkness taught in the *interiors* of buildings, by the diffusion and the reflection of light coming through apertures more or less great. We do not know so very much about how the problem was met in antiquity: under the soil of Egypt the tombs are full of color, but only lamps or torches lighted them; many of the temple rooms above ground receive no daylight whatever and we still dispute about hypæthral lighting in Greece. But we do know the stone mosaic and colored marbles of

Rome; we see how fundamentally the Byzantine temperament expressed itself in tesserae of vitreous paste. To recall the solemn magnificence which may be imparted by color we have only to remember four names: of Constantinople, Ravenna, Venice, Palermo. The Romanesque churches with their wide spaces of interior wall-surface, were once a blaze of color and we may be sure that the purity and flatness of that color was in inverse ratio to the size of the window apertures, for darkness demands flatness and purity in order that we may have force. Fra Angelico's Angels, just little flat spots of vermilion or strong blue or gold, are suited by art to the semi-darkness of the convent-wall, just as the blind fish are suited by nature to the total darkness of our Mammoth Cave.

Italy and Southern France were satisfied with applied pigment, gold and mosaic. In the North, however, the fogs of the British Channel fought against color in the interiors of buildings, until men learned to widen the apertures and fused color into translucent material. The abbeys grew into cathedrals and at last the world could say *ne plus ultra* before the glass of Chartres and Rheims.

We have no time this morning to cite precedent for color but only to note that it existed continuous and unfailing, throughout the Middle Ages, the Renaissance, the seventeenth and eighteenth centuries, until in the Louvre the superb Galerie d'Apollon, which is relatively only of yesterday, is delightfully satisfying in its richness and distinction of tone.

We need not believe that color treatment has been invariably successful. It may be used, misused, abused, just as scale or line may be. There have been short periods of changes of heart; Vasari cites Ghirlandajo as a reformer who threw aside the meretricious gold, but the visitor of today notes that however much he rejected he also kept much. Pope Julius when the Sistine vault was uncovered saying peevishly to Michel Angelo, "But I don't see any *gold* in all that," would be cited now and reasonably as a hide-bound reactionary; nevertheless when color and gold were properly applied they have been invariable and tremendous asset, through-

out the world and ages. Today you may trample color under foot in the bits of broken glass and pottery which are ground into the soil under the palm groves of Memphis, you may scrape it from the walls of Etruscan tombs, you may see it in the mosaics of early Christian centuries, the "true painting for eternity," everywhere color, color, color! In the past all the world learned the lesson, shall we neglect it? I am sure we shall not; I am sure that today in the Lincoln Memorial at Washington, Mr. Jules Guerin, Mr. Daniel Chester French, Mr. Henry Bacon with their admirable art will show us the value of color and patine upon stone and marble and bronze in architecture, sculpture and painted decoration, and that as our study of memorial monuments grows and develops and bears fruit, side by side with architect and sculptor keeping his place and making it always more assured will stand the painter.

#### WAR MEMORIALS EXHIBITION, LONDON

A great exhibition of War Memorials is to be held this coming October at the Royal Academy, London. A first section is now on view at the Victoria and Albert Museum. This exhibition is organized under the auspices of the Royal Academy War Memorials Committee with the cooperation of the Staff of the Victoria and Albert Museum and that of the British Institute of Industrial Art. In addition to memorials of the past, mainly from the Museum collections, this exhibition will include examples of memorials executed in recent times by deceased and living artists. The intention is to cover every category of decorative art and craft with which memorials may be concerned — sculpture, architecture, decorative paintings, tablets, brasses, stained glass, rolls of honor in vellum, tapestry, embroidery etc.; not with the view of providing designs which may be copied or slavishly repeated, but rather of guiding the taste of the public in the selection of suitable designs and of qualified artists; the intention is also to suggest the various forms which memorials may suitably take. Special sections will be devoted to lettering and the literary form of inscriptions.



## ROLL OF HONOR ILLUMINATED IN GOLD AND COLOR

BY VIOLET OAKLEY

For the Chestnut Hill Academy, Philadelphia, Pa.



# CONCERNING WAR MEMORIALS THE PROBLEM AND HOW IT IS BEING SOLVED: A REPORT OF PROGRESS\*

BY CHARLES MOORE

Chairman, General Committee on War Memorials, American Federation of Arts

**T**HE American Federation of Arts, seeing an opportunity and recognizing a duty to improve the quality of the memorials to be erected in commemoration of our country's participation in the World War, organized a general committee, headed by ex-President Taft, to advise local committees in regard to the character of the monuments they proposed to set up. The first meeting of this General Committee took the form of a dinner held at the University Club in New York, at which the whole matter was traversed by such authorities as former Secretary Root, President de Forest of the Metropolitan Museum, President Gray of the Boston Museum of Fine Arts, Mr. French and Mr. Adams among sculptors, Mr. Cass Gilbert, Mr. Arnold Brunner, Mr. Henry Bacon, Mr. Charles Coolidge and Major Hornbostel among the architects; Mr. Blashfield for the mural painters and Mr. Otto Kahn among the laity. The meeting resulted in a general agreement that whatever the form taken by war memorials, the one thing to be observed at all hazards was the memorial spirit—that the widespread feeling for commemoration should not be made use of to promote buildings which city and town need for their own public purposes—structures that properly should be erected at the expense of the taxpayer. Strong ground was taken in favor of expressing in the memorials primarily the achievements and the aims both of the nation, and also of the men and women who responded to their country's call at a crisis so momentous to the continuance of civilization.

Already the Federation had issued a preliminary circular, based on a similar circular prepared by the Royal Academy of Great Britain. It was decided to follow this with a more comprehensive statement

discussing some of the various forms war memorials might well take, and especially advising as to the methods of securing artists to execute the monuments. The function of the Federation was stated as that of bringing local committees in touch with artists; and it was insisted that each such memorial should be a serious, individual work of art. Stress was laid upon simplicity as opposed to lavishness, and good taste was distinguished from ornateness. At the same time arrangements were made for a body of professional advisers and regional committees, to whom local committees anywhere in the country might apply for help and advice as to their particular projects. These arrangements have been carried out, and already the Committee is in correspondence with such local bodies all over the land. The Federation also prepared a special illustrated number of its magazine, in which the subject of war memorials is discussed by artists and laymen of experience in such matters, the illustrations being selected with the view of calling attention to the forms and designs which the past has developed to commemorate heroic deeds.

As was anticipated, it immediately became apparent that the requests for advice would come mainly from small cities, from towns and villages. The larger cities might be influenced somewhat by the statement of general principles; but that influence would be exerted by individuals of standing in the various cities rather than by the Federation.

This conference has been arranged while the work is still in a formative stage, the idea being to report progress already made, to state frankly the difficulties that have arisen, and to discuss methods of future procedure. Inasmuch as the subject of memorials will be with us for at least half a century, it is not necessary to lay down iron-clad rules. Surely it is unneces-

\*An address delivered at the War Memorial Session, Tenth Annual Convention The American Federation of Arts, May 15, 1919.

sary to express final opinions. Nor is it a time either for optimism or pessimism. We are still building monuments not only to our Civil War heroes but also to those of the Revolutionary period; and the heroes who wait longest often get the best commemoration. Such being the case, it would seem quite safe to advise adherence to the old proverb—"hasten slowly"—being certain that no really worthy, no transcendently important event, will fail ultimately of recognition. France has decreed that ten years shall elapse before war memorials may be undertaken; and in all Paris there is but one piece of temporary war sculpture. Fifth Avenue has such fungi by the dozen.

A wise and experienced artist has said that in so far as war art is concerned, the poster has saved the situation. But has it? Daily I am accustomed to see our posters in company with those of England and France. The English posters are dominated by the note of intense seriousness. The British have depended quite largely on the printed word expressed on broadsides that are marvels of typography. The French also are very serious, even when most picturesque. They make an appeal to charity, love of country and glory—a word which with them is far more comprehensive than with us. We have resorted first to the pretty girl, and next to what the advertisers call effectiveness. The poster that bashes one on the nose takes the prize. We have built on the theory that electric signs are made—to shock the observer by contrast between the blackness of the night and the recurring flash of light. That whole theory is deadly so far as art is concerned; and I hesitate to believe that in order to sell liberty and victory bonds we must resort to the sandbag and the bludgeon. The great artists of France have made posters that are in themselves works of art, and so will remain long after the scars of war have begun to heal. We shall look back on most of ours as stepping-stones of our dead selves.

So in our permanent memorials, we must drop the cudgel, abandon the striking thing, and seek first of all the beautiful expression of noble thoughts, whether on canvas, in bronze or marble, or in brick and stone.

On looking back over the past, we can find among American war memorials some which belong to the ages. Considering our youth as a nation, the recentness of our art development, the Puritan inheritance we have had to overcome, we may congratulate ourselves on a number of memorials that will bear comparison with any in the modern world. The main difficulty is that often these really good things are not recognized at their true value; and too often, at times when they should be honored and exalted, they are relegated to the background, or their artistic qualities are buried under flags or flowers. For example, one of the great memorials of the Civil War is the Shaw Monument in Boston. On Decoration Day great wreaths of immortelles are wired to the legs of horse and men, to the peril of the sculpture and to the ruin of the artistic effect of the composition. Again, the Saint-Gaudens Sherman, with its exultant figure of Victory, at the entrance to Central Park, should have been made a central figure in the decorations of Fifth Avenue. Instead, it has been hidden behind grandstands; and tinsel decorations have been located directly in front of it, to catch the untrained eyes of the multitude. Farragut, our great Naval hero, offers a point of vantage for boys to watch the bobbing balloons that confuse those who would look upon the Victory Arch. The Arch in turn knocks the scale out of the modest Monument to our Mexican War heroes. Good taste and proportion have been violated to satisfy a passing whim, and people have been taught neglect of what is intrinsically good, in order to appeal to the transient emotions of the crowd. These are instances of bad taste and lack of historic proportion. It is quite as much the province of the Federation to protect existing memorials of the right sort as to promote new ones. Perhaps the greatest difficulty with which we have to deal is this lack of taste. Our people lack a sense of the eternal fitness of things. Worst of all, they not only do not know their deficiencies, but they even glory in their ignorance. With the utmost assurance, people who have no standards assume to criticize the work of artists, and fling out their impromptu criticisms as if they were well-matured

judgments. If there is one memorial more than another which has had the benefit of years of painstaking and intelligent thought, not only on the part of its creators but also of those most competent to pass upon the work, that building is the Lincoln Memorial, now approaching completion. Yet I have heard a hundred people criticize it in a hundred particulars, each person having a different point of view, and no one of them having training as an architect, or even a speaking acquaintance with the qualities which give merit and distinction to a building. I have heard persons whose opinion was decisive reject designs because, forsooth, they were not American; and yet the persons had not even a vague idea of what they meant by the phrase that came so glibly to their lips. What many people look for is something novel, something striking, something that they think is original. A gaily colored picture makes its appeal to their uneducated taste; but they have not the intelligence to translate the picture or medal or statue or building into the finished product, or the understanding to appreciate that simplicity, sincerity, proportion and fitness are the distinguishing characteristics of every real work of art.

What we as a people need to learn is not how to *judge* a work of art but how to *enjoy* one. Let us assume that every person of wealth and every man elected to office is, *ex-officio*, an art critic; and then let us try to discover how to attain a condition of mind that shall enable us to *enjoy* what is best in all the arts—literature, music, painting and sculpture. I fancy that the only sure way of attaining this high estate will be found in a personal, first-hand acquaintance with nature, with clouds and hills and trees and running water, with the serene mountains, and, above all with the ever-changing ocean. And yet, to enjoy nature well the heart must be in tune. We must feel right towards the world and our fellowman. If we would express in our art love of country, love of freedom, love of all the things that go to make the world better, we must make friends with these emotions and cherish them in our hearts. If we would enjoy a work of art, we must ourselves be receptive to the emotions the artist has expressed. The quickest and surest way to the human

heart is through sacrifice and suffering. The commemoration of those who died that civilization should not perish from the earth presents the greatest theme the human mind can conceive. Some day genius will reach the heights, and the world will cry out to him. Meantime, it is for us to train our hearts and minds to appreciate simple, straightforward, sincere work of artists who adequately express the primary emotions of the human heart.

Again, there is a constant struggle for display. The town with \$10,000 to spend strives to get a design which, properly executed, would cost \$100,000. The firm that shows most on paper carries off the order. The basis is the height of the flagpole, the size of the eagle, the number of names on the tablet. The artist's work has not a feather's weight in their determination. The eagle may be a pigeon, the flagpole a bad sample of the pipe-fitter's art, the lettering of the tablet cruder than the type from a country printer's hell-box; yet, if price and size correspond, up it goes.

On the contrary, there are towns willing to spend from fifty to seventy-five thousand dollars on a flagpole, well-proportioned, rising from a well-designed and beautifully wrought base, and planted in an appropriate setting. There are communities willing to pay for the best materials and to give commissions to artists capable of creating forms of lasting beauty; and there are artists who, accepting a commission, put into their work an amount of time and talent out of all proportion to the money they receive. Daniel Chester French, then a youthful sculptor without recognition, received a thousand dollars for the Minute Man at Concord. The Shaw Memorial cost the city of Boston scarcely more than the artist in later life received for a mere bust of an individual.

We who are striving for better things should lose no opportunity to impress upon committees and communities the necessity of being modest. By modest I mean thorough workmanship employed on good materials. We should struggle against the constant temptation to get something for nothing.

The item of cost is not to be dodged. A sculptor of long experience and con-

stantly increasing success writes: "It is evident that for \$1,000 nothing in the way of sculpture could be secured. A simple stone or tablet with the names of the soldiers, or possibly a flagstaff with a suitable bronze or stone base, might be provided for this sum. For \$5,000 a modest piece of sculpture might be obtained, or even a bronze statue. A relief is less expensive to cast than a statue in the round, and for \$5,000 something interesting might result." An architect of first ability has prepared designs for flagstaffs and several small memorials costing less than \$10,000; but, of course, prices for work vary in different portions of the country, and artists of ability gravitate to large cities for companionship and mutual criticism, so that each problem is conditioned by many items not to be classified. The best way is to ascertain the sum that can be made available, and then cut the garment according to the cloth—taking care always that the cloth be fine and the cutter competent.

Then, too, there are artists and other artists. One man writes from a town in Illinois to say that their committee had consulted a Chicago artist, and were about to erect a statue of Liberty seated, with a soldier boy on her knees. The park superintendent of an Arizona city wrote that his town had long been wanting a bandstand in their park. Now they were going to erect one, in the form of a hexagon, thirty feet in diameter, with a tool house below. "Somewhere on the outside will be a brass or copper tablet," inscribed with the names of the boys who went to war. The whole is to be topped with red tile roof, above which will rise a copper statue of Liberty—copper being the town's leading industry.

And what shall we say of that distinguished Admiral of the United States Navy, who, within the month, told a New York art society that, while the Saint-Gaudens Farragut was a good statue, nevertheless it did not represent the Navy? The distinguishing characteristics of the Navy, he said, are weight, force, speed; and because the Farragut does not represent weight, force, speed, it is not typical of that service. Now, cheese represents weight, a mule represents force, and a drop

of water on a red-hot stove represents speed. Yet a combination of all three items would scarcely typify an artist's idea of the American Navy.

In the *American Architect* for April, we read that "the city or town hall is running far ahead of its competitors as a popular choice for a war memorial," because, forsooth, every citizen "wants to do the handsomest thing possible for the lads returning from France. Public money is too scarce to squander in large amounts for questionable works of art. An impressive sculpture of really distinguished merit is hard to guarantee beforehand; and, if a failure, is very extravagant. A painting is not visible to the passer-by. The most tangible 'big' thing is a building. Money can be raised for a handsome memorial of this kind if it also fills a practical need." Such is the argument put forth by an architect of high standing, who happens to be a respected friend of mine. He put the matter quite baldly; but in mitigation it is to be said that he has designed a fine looking city hall for Attleboro, Mass., with spaces for sculptured memorials and a pair of monumental flagpoles. So his practice is much better than his preaching.

Among the serious problems is the community-building, about which many letters of inquiry have been received. Richmond needs a public library; Yakima, Washington, an auditorium; Buffalo, a school building. This particular phase of the subject will be discussed later in this convention. Personally, I am a strong believer in the memorial building, provided enough money can be raised not only to build it right but also to endow it adequately. Those organizations which have regularly to deal with generous would-be donors of buildings—notably the older universities—have come to require not only building funds but also an endowment, whether in the form of a direct gift of the necessary income for support, or an assurance that such support will be forthcoming. It is unsafe to make a gift that will necessitate from the recipient an expenditure which in a few years will be greater than the original gift. In every case of buildings it should be plain that the memorial character shall stand preeminent, and that the building shall not become a

burden on succeeding generations. There are gift horses which *should* be looked in the mouth.

On the other hand, I doubt if Harvard will pay to her more than three hundred hero-dead in this war a truer tribute of praise and honor than she has paid her boys of the Civil War in Memorial Hall, dominating not only the College but also the surrounding country, and consecrated by a prayer by Phillips Brooks, the fragrance of which still lingers although the substance has disappeared, and also by one of the noblest poems in all American literature. A memorial can be a building or a Soldiers' Field, provided only the spirit animates the gift.

Much that is encouraging can be reported. One of the most satisfactory instances comes from a town in Massachusetts. On April 19th, the people of Reading, to the number of five thousand, assembled on "Community Day" to erect a war memorial. Five women had combined to present a plot of land; a well-known landscape architect had prepared the plans; a boulder, bearing the inscription and the names of the thirteen Reading men who had given their lives in the great war, had been prepared. On the appointed day two thousand workers were on hand. The boulder was placed on its site, roads and walks were constructed, portions of the grounds were leveled and other portions were filled. Thousands of shrubs and trees were planted, many of the trees being memorials to men and women in the country's service. Of course, there was a parade and a dinner. Every item was a contribution. Almost every person in the town had his or her share; and the result is a permanent memorial, representing the spontaneous outpouring of patriotism by a

community. All honor is due to Reading for pioneer work along lines that may well be followed throughout the land.

The Supervising Architect of the Treasury Department has referred to the Federation's committee letters referring to war memorials; and the National Commission of Fine Arts has placed its collection of photographs at the committee's disposal. Mr. Mauran and Mr. Fenner, of the American Institute of Architects, suggested the names of the professional advisers, all of whom have generously consented to act in that capacity. The San Francisco chapter of the Institute passed resolutions endorsing the large circular, and commending its precepts to the California agencies to secure memorials. Both the newspaper and the periodical press have discussed the subject frequently, and always in a spirit of sympathy with the ends and aims of the Federation. Therefore, if the movement to secure better memorials is not a success, the result will not be due to unwillingness to cooperate or lack of appreciation.

Thus, briefly, I have endeavored to sketch the work to secure good memorials, especially in the smaller communities, where the problem is how adequately to honor the men and women of that town who went on the great crusade. I have tried not to be exhaustive or exhausting.

Before closing, let me remind you of one memorial, the fame of which has come down to us through the ages. Throughout this wide world, wherever the Gospel of the Son of Man is preached, the story of the box of precious ointment is told, as a memorial of the woman who paid the tribute not of utility but of beauty. The message comes to us: go ye and do likewise.



## MEMORIALS FOR THE SMALL COMMUNITY

ONE of the biggest problems in connection with War Memorials is that of the small community where means are limited and contact with artists infrequent. The public is for the most part absolutely ignorant of the cost of works in architecture, sculpture, painting—and reasonably so for the worth of such works varies vastly and they are not commodities frequently purchased nor “on the market.” The eight-hour wage scale can not be applied to artists or professional people as they must serve a long apprenticeship to acquire skill, their talents are unique and their ability is variable. But as a guide to those who are endeavoring to secure memorials which shall be not only imperishable so far as material goes but of continuing worth and significance, some approximate costs have been secured by The American Federation of Arts from artists of the utmost integrity and the highest standing.

It is learned that a portrait statue may be obtained for as little as \$10,000, the work of a distinguished sculptor, though \$15,000 or \$20,000 would be a better estimate, the mere cost of casting amounting to over \$2,000. It should be remembered that the setting is very important and a sufficient sum should be set aside to provide for such. A good statue is sometimes lost in a poor setting, while a mediocre statue has been made impressive by a good setting. For this almost as much should be allowed as for the statue itself.

A fountain of rather elaborate design and monumental proportions with sculptural as well as architectural features can be obtained for about \$25,000. Here again, however, the setting if it be at all elaborate or extensive would cost almost as much, making the total cost come to \$50,000. On the other hand, however, a simple fountain can be procured for \$3,000. A stone seat with inscription may be had for as little as \$500. A band-stand of simple design may be procured for \$20,000; a flag staff with inscribed base for \$3,000; a monument consisting of column and base with simple sculptural adornment—such, for example, as the very admirable soldiers and sailors’ monument at Whitinsville, Mass., for about \$25,000.

On the opposite page sketches are given of a number of types of war memorials of which the cost is estimated as follows:

Types “A” and “B” are thin steles, “A” having a suggestion of sculpture in relief above the inscription. The back of the stone can be used for the Honor Roll. They will cost about \$5,000.

The pedestal of type “C” could bear the names of the soldiers on the sides and rear, and the dedicatory inscription could be placed on the front. This could be executed for about \$1,000.

Type “D” is a rough indication of a flag staff springing from a circular bronze base resting on a stone platform, and will cost, with a flag pole 55 feet high, about \$4,000.

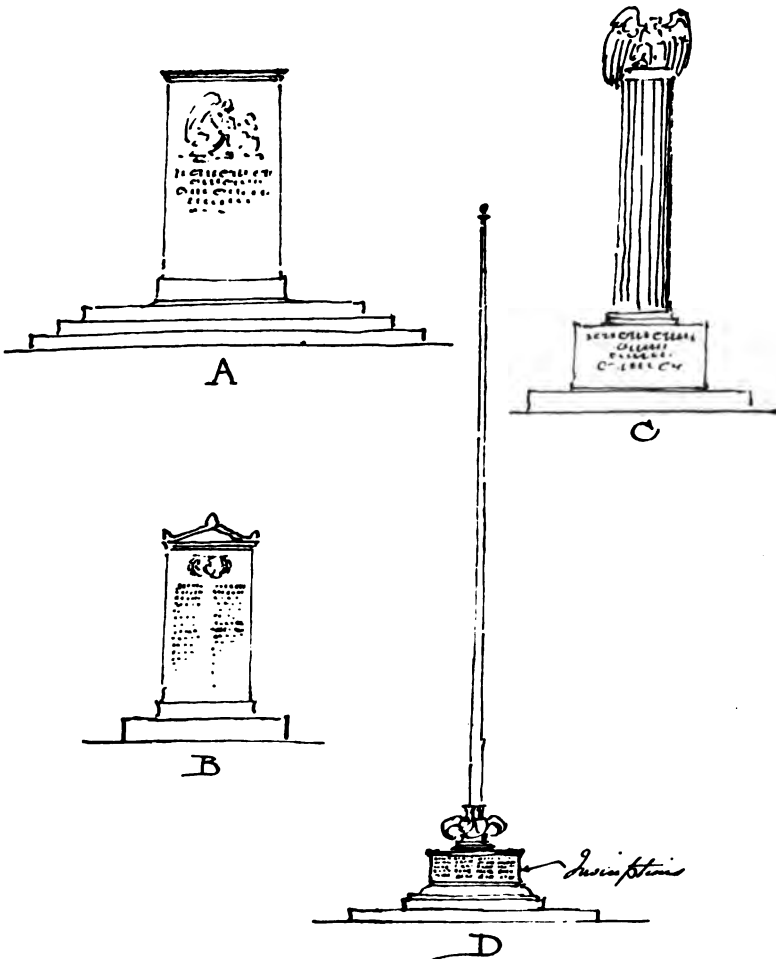
One form of an inexpensive memorial would be a bronze tablet placed in some conspicuous and monumental position.

Whatever the form and however inexpensive the memorial is, it should be placed in a monumental site, and if possible planting should form an integral part of design.

Perhaps the least costly and one of the most popular memorials is the living tree which may cost only a few dollars and serve as a living memorial for many years. In the early history of this country many trees were planted to commemorate events of importance in the lives of our great leaders and the life of the nation. There is a joyousness about such a memorial which is very appealing. In all parts of the country this practice is finding favor with the result that during the past summer thousands of such trees have been set out.

Mrs. Herbert Adams in an article in Scribner's magazine (*The Field of Art*) some months ago made an appeal for cheerful memorials, calling attention to the gladness with which our young men went to fight and the blitheness with which they bore all hardships. It was, the sculptor (R. Tait MacKenzie) says to commemorate the “eternal cheerfulness of the Tommy” that he modeled the charming figure of the young soldier which is reproduced on the cover of this issue of *THE AMERICAN MAGAZINE OF ART*.

A worthy memorial need not be costly, nor need it be of any one kind; some of the best are most simple.



*No Scale.*

#### SKETCHES OF FOUR DIFFERENT KINDS OF MEMORIALS

Costing from \$1,000 to \$5,000 approximately; purposed {not as designs} to be executed but to show what can be done for such {expenditure}



THE WASHINGTON MEMORIAL CHAPEL

ZANTZINGER, BORIE AND MEDARY, ARCHITECTS

## THE WASHINGTON MEMORIAL CHAPEL AT VALLEY FORGE

**T**HE Washington Memorial Chapel at Valley Forge, Pennsylvania, (Zantzinger Borie and Medary, architects), is intended to be a collection of individual memorials, almost every part of which commemorates some individual or event connected with the Revolutionary period.

The complete group will consist of a cloister, chapel and building containing rooms in which patriotic societies may meet, a library of the documents relating to the Revolutionary period and a tower overlooking the encampment. Only the chapel and a portion of the cloisters have been started.

The cloister is divided into thirteen bays, each one of which represents the officers and men from one of the thirteen original states. Ten are now in place; Rhode Island, Georgia and North Carolina being the only ones not yet represented. An out-door pulpit overlooking a bit of woodland where large gatherings have been held is included in the design of the cloister.

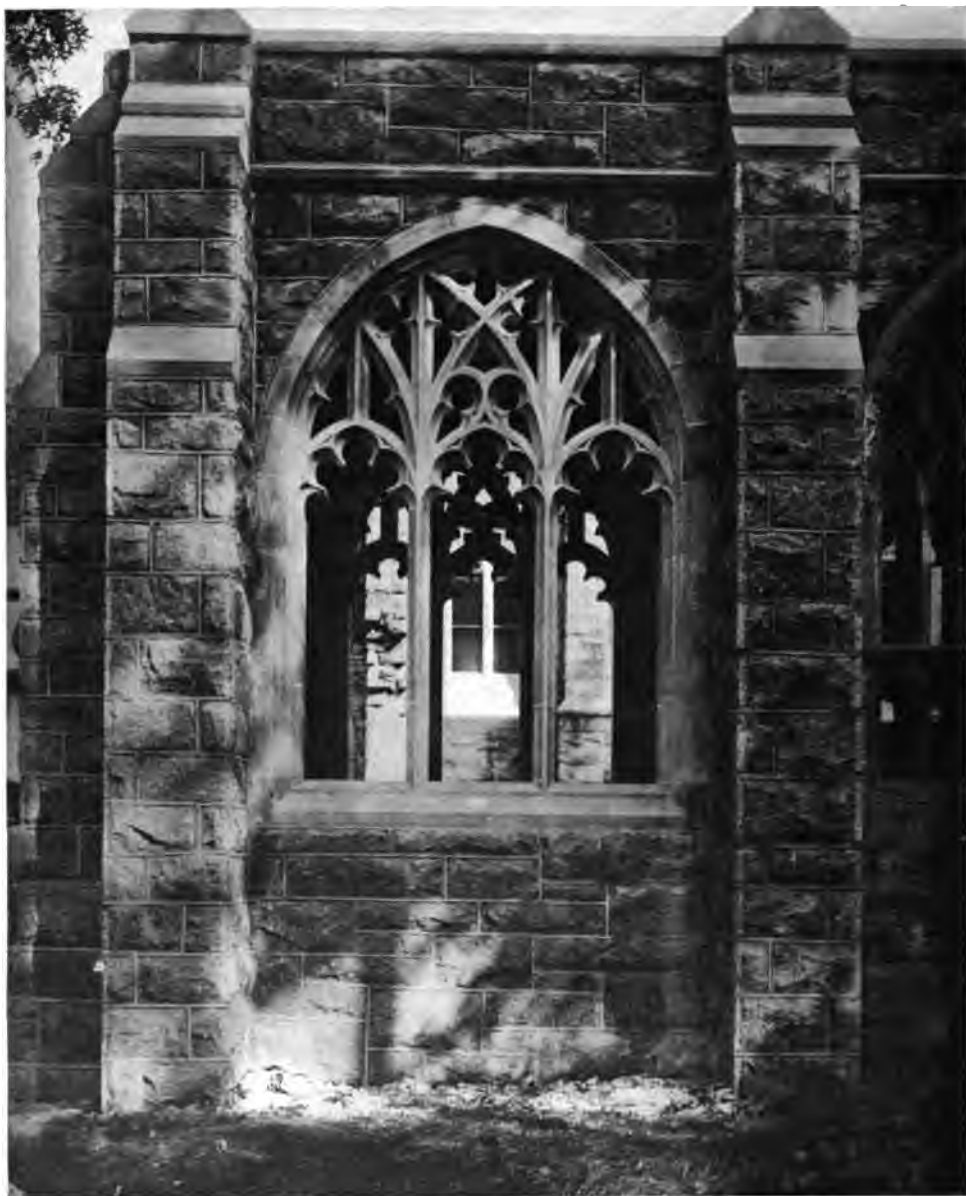
The interior of the chapel is approaching completion though a number of details still remain unfinished. The ceiling is divided into forty-eight panels dedicated to the forty-eight states of the Union and symbolizes the achievement of the completed national group which began with the thirteen Colonies. The glass windows tell the story of the discovery, settlement and development of the nation in a progression leading up to the West window, which will represent the life of George Washington, told in thirty-six small medallions. These windows commemorate leaders of the various aspects of the Revolutionary struggle; such names as Thomas Jefferson, Robert Morris, John Paul Jones, etc. They are the work of Nicola D'Ascenzo.

The choir stalls are carved wood. The figures in the niches at the top of the choir stalls, represent the uniform of the Continental command associated with each particular stall, and above each stall will hang a facsimile of the colors carried by the





INTERIOR. WASHINGTON MEMORIAL CHAPEL. VALLEY FORGE. PENNSYLVANIA  
ZANTZINGER, BORIE AND MEDARY, ARCHITECTS



ONE OF THE THIRTEEN BAYS INTO WHICH THE CLOISTER IS DIVIDED

troops in the Revolution. The complete series will represent sixteen flags, including two of the French regiments which served in this country.

The work has been under way for the past sixteen years and illustrates by that fact, that such a memorial can be a con-

tinuing source of interest to which many memorials of varying cost but identified with one related subject, may continue over a long period of years, keeping the work as a continuously living thing.

It is hoped that the chapel will eventually contain a full set of service books made and



INTERIOR OF THE CLOISTER LOOKING TOWARD MEMORIAL DOORWAY

illuminated as memorials and that all of its decorations shall carry the mediaeval art chosen for its design, to its highest expression.

The conception of a memorial which should take the form of a miniature Westminster Abbey, was the thought of the

Reverend W. Herbert Burk who had devoted a number of years to the study of Valley Forge and the life of Washington. The development of the work is largely due to the enthusiastic support of Doctor and Mrs. C. C. Harrison, who have secured the memorials.



**A CORNER OF THE INTERIOR**

Showing windows, designed and executed by Nicola d'Ascenzo,  
the medallions of which each illustrate an event in Revolutionary history



**INTERIOR OF THE CHAPEL**

Showing some of the finished choir stalls, beautifully carved.  
The figures in the niches represent Continental Officers in Uniform

# THE AMERICAN MAGAZINE OF ART

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LEILA MECHLIN, Editor  
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### "LEST WE FORGET"

A soldier in one of the debarkation hospitals is reported to have said almost petulantly to a professional entertainer: "You fellows seem to think that we want to forget; we don't—we want to remember."

To the men "over there" there was something glorious in service and despite the unspeakable horrors, the interminable discomforts, the ghastly dangers with which they were beset life was more worth while to many than it ever had been before or perhaps ever may be again. It is this glory which they and we want to remember and it is the haunting fear "lest we forget" that is urging us today from end to end of this great land to erect war memorials.

No doubt it would be wise to make haste slowly, to advise deliberation, but strong in the hearts of those who sent their nearest and dearest, who sharing in the sacrifice felt the exultation, is the desire for immediate expression of the spirit which gave all and in so giving temporarily uplifted the whole nation.

An officer in the Canadian army writing his parents from the front in France said,

"The world which sits behind the lines will never know what this other world has endured for its safety, for no man of this other world will ever have the vocabulary in which to tell."\* And it is very true. What can those who have never seen a modern battlefield know of its fearfulness—nor those who did not serve of the suffering of those who did? How can we repay? How can we make sure that those of future generations will know that the men of our generation rose to so great a height of courage and manliness and complete self-surrender? Can we trust history alone to hand down the message, or the modern troubadors, the poets, the writers? No, we must, as Senator Root pointed out in his address at the Convention of the American Federation of Arts, make resort to art which alone is capable of giving the highest and most profound emotions adequate expression. It is the largest task as well as the biggest opportunity that has come to artists for a very long time—and it is our conviction that they too will rise to the occasion. Some one has truly said, "War does not create courage, it finds it in the soul of a man." Likewise art merely waits to be called.

Because this is a matter of such vital importance, such universal concern, we are devoting a large part of this number of our magazine to the publication of five of the papers or addresses presented at the Convention of the American Federation of Arts, in the Metropolitan Museum of Art, New York, last May, on the day set aside for the consideration of War Memorials. From all parts of the country letters have come and are still coming from persons desiring to erect war memorials, asking help and advice. The purpose of the American Federation of Arts is as far as possible through its General Committee on War Memorials and the cooperation of a special national committee of professional advisers, to help those who wish such aid in order that we shall not forget and that the memorials erected may fittingly commemorate the great deeds and high purposes of those who served and those who gave so nobly to the cause of liberty, humanity and justice.

\*"Carry On" by Coningsby Dawson, letters from the front to his family, in this country.

## ILLUMINATED HONOR ROLLS

**I**NSTEAD of bronze or stone tablets Illuminated Honor Rolls have been suggested as memorials and are being used in England and to some extent in this country. The value of such a piece of work would vary greatly according to the character of the design, decorative quality, and amount of work entailed. Employing the most experienced illuminators the cost, on vellum, would be from three to five hundred dollars according to the length of the list of names, the size and elaboration of the design.

Another form of illuminated memorial might be painted in tempera and gold on a wood panel and framed with folding doors as a triptych, similar to the precious little shrines made by Fra Angelico and early Venetian painters. Such a memorial could also vary in size from one no larger than the vellum page to several feet in dimensions. The cost would vary from one to ten thousand dollars. In the larger composition the list of names would be probably a small part of the design, a symbolic panel occupying the main portion as in old altar pieces. Such a memorial could be placed on the wall of a chapel or church, a library or hall, or even used as an individual memorial in a private house.

One of the difficulties in securing an appropriate memorial is undoubtedly the danger of suggesting a tomb stone—the mortuary tablet—or as Mrs. Adams has said the directory on the wall of an office building. It is by color that escape may be found from the pallor and negation of the thought of Death into the glorious realization of Life and Victory.

Every English Church and college chapel has an Honor Roll in the vestibule. Often these rolls are a parchment appropriately and even beautifully illuminated. Eventually the rolls may be replaced by tablets. For the time being they represent the commemoration of the service of the men and women who have carried out in life and death the principles for which the institution stands. We may well use such scrolls.

The illuminated scroll has come down to us from ages long past; it is an honorable form, with standards of workmanship and taste. Avoid commercial-college script, and flourishes of all kinds. Study simplic-

ity, dignity and appropriateness combined with beauty.

## THE MEMORIAL TABLET

Consult an architect or a sculptor. Have a design made to fit the location selected for the tablet. If an interior location in a public building, church, chapel, school, be selected the design should correspond with the architecture. If the location be exterior, the landscape surroundings should be considered.

The wording of the inscription should be monumental—a noble sentiment expressed in the fewest, simplest, most direct words. Avoid anything like bombast; study restraint.

Treat the individual letters as constituent parts of a work of art. The letters of the alphabet can be beautifully designed; usually they are not because thought is not given to them. The Roman forms of letters are the finest. Avoid fancy letters and any eccentricity in spelling. Try to realize how the tablet will look to the third or fourth generation, and act soberly and reverently.

Be willing to pay a fair price for the work. Remember that the memorial quality is represented by fineness in every particular. Be simple and be thorough.

## THE AMERICAN FIELD OF HONOR

An Association styled "The American Field of Honor" has been formed, the purpose, of which is to cooperate with the Government in the selection and beautifying of a suitable and impressive estate in France for the creation of the American Field of Honor and its preservation as the final resting place of those who made the supreme sacrifice in the cause of freedom and humanity, and to erect thereon such a building as shall serve, in the greatness of its intent and design, as a unified and single monument to the whole nation and as a perpetual bond of union between America and the nations with whom we have been associated in the world's war. Among the incorporators are William E. Bailey, Wilson Eyre, William Howard Taft, Jacob H. Schiff, Owen Wister, Violet Oakley and Mrs. Finley J. Shepard.

## NOTES

TRAVELING  
EXHIBITIONS

Forty-one exhibitions of varied character were listed in a circular announcement gotten out by the Federation in June. Since then several additional exhibitions have been brought to attention and will be circulated either by the Federation or through its cooperation. These include an exhibition being assembled by the Alumni Association of the American Academy of Rome which will be set forth in New York in November and later sent out on circuit; an exhibition of architectural designs and renderings of country, suburban and city houses by Wilson Eyre, together with a group of pictorial sketches by the same architect, which has already been shown in some of the leading University galleries and at a number of the Art Museums; an exhibition of mural decorative studies and paintings by Allen T. True of Silt, Colorado. These sketches are for the most part of completed works and are in themselves quite finished, thus conveying both in color and composition a fair idea of the artist's intent—the subjects are almost all purely American. This exhibition will be ready by September 1st. Also an exhibition of paintings by a group of New England painters—Lucy Conant, Laura Combs Hills, Margaret Patterson, Jane Peterson (not a New Englander) Elizabeth Wentworth Roberts, Mary Bradish Titcomb, Mrs. Philip Hale and Miss Felecia Howell (specially invited). This group, with the exception of the two last, held an exhibition of 70 paintings in the Worcester and other museums last season. The exhibition will open in the Doll and Richards gallery in Boston in October.

The Association of Museum Directors has listed for the benefit of its members 60 exhibitions (not including those announced by the American Federation of Arts) which it is understood are to be circuited during the coming season. The Association collects information and assists in circuiting but does not assume either management nor other responsibility for these exhibitions. Among those announced as available are numerous one-man shows; most suitable among these are the following.—Sculpture (statuettes, medals and plaquettes) by

Victor D. Brenner, Shipbuilding paintings by John C. Johanson; paintings by Jonas Lie, by Robert Henri, by Charles Hopkinson, by William Ritschel; drawings by Rockwell Kent, groups, self constituted, one consisting of paintings and sculpture by Blumenschein, Higgins, Ufer and Proctor, another of war paintings and etchings by Wolf, Poor and Hornby, a third of paintings by George Elmer Browne, Sargent, Bohm, Barlow and others. Beside which an exhibition of stage settings is noted. For further particulars application should be made either to Mr. George W. Eggers, president of the Association, care of the Art Institute of Chicago, or to the secretary of the American Federation of Arts.

In addition to all these several traveling exhibitions are being sent out in the great southwest and middle west by Mr. Carl J. Smalley of McPherson, Kansas, and Estes Park, Colorado. These embrace paintings and prints by Birger Sandzen, Henry Varnum Poor, B. J. O. Nordfelt, Albert Bryan Olson and other artists of the middle and far west as well as wood block prints, etchings etc., by George E. Burr, Hurley and others.

ART IN  
CHICAGO

Andrew O'Connor, the sculptor of the Lincoln at the State Capitol at Springfield, Ill., has executed a bronze group dedicated to the Boy Scouts of America, in memory of the late Theodore Roosevelt, unveiled July 4th at the Glen View Golf Course near Chicago, Ill. The design is so unconventional, setting at naught sculptural traditions, that it is likely to provoke comment among Mr. O'Connor's brother artists. It can be described as illustrative of boy life, a picture in bronze. The group was modelled from the four sons and pet Boston Bull terrier of the O'Connor family. Three boys, one in Boy Scout uniform, stand together, the dog crouched at the left, at the right the smallest boy stands quite apart. There is no unity or apparent symbolic construction to the group, no profile effect, nor is it related to the rectangular pool at the base of the sculpture, from the farther end of which rises a conventional basin with a fountain for birds. From the point of view of the men on the



golf course and the caddies that rest under the elms near by, the sculptured sons of Mr. O'Connor may be interesting and appropriate to the cause of Boy Scouts in America and to the memory of Roosevelt the champion of boy sports. The art critics express the opinion that it is a daring venture along modern lines to cast aside the precedents of the art of sculptured monuments.

The Chicago Woman's Club has dedicated a bronze tablet to commemorate the hospitality of the Chicago Public Library to the Free Canteen maintained by the women in its corridors during the period of the war. John Paulding, a Chicago sculptor, designed the tablet which is affixed to the wall of the Public Library Building. Above the rectangular surface on which appears the inscription is a design in low relief, picturing the figures of soldier, sailor and marine led by an airplane toward the east veiled in clouds and smoke of battle. At the left and the back of the advancing host, appears indistinctly the figure of Liberty of New York Harbor. This relief is unconventional in its outline surmounting the tablet. The Free Canteen in the Public Library maintained by the Chicago Woman's Club gave refreshment to 120,000 soldiers, sailors and marines in one year.

Nicholas Paul Quirk, a young wood engraver of Chicago, a disciple of Timothy Cole, engraved a portrait of President Wilson from a painting at the White House. A proof of the engraving was sent to the "Chow-Qwo-Quai" (Sculptors' Engravers' Society) Tokyo, Japan, thirty-second semi-annual exhibition at Ueno Park, at the Imperial Art Institute of Japan, where it received an award of the first class. The diploma bears the autographs of the President of the Society, Viscount Kiego Kiyoura, ex-imperial minister of justice, Baron Marimasa Takei and the names of members of the committee on awards.

AN ART  
GALLERY  
ON A PIER

At the Municipal Pier is the most popular Chicago picture gallery of the summer months. Tens of thousands of men, women and children visit it daily. It never lacks visitors and every little while a public spirited artist leads a delighted crowd on a per-



BASE OF FLAG-STAFF  
IN WASHINGTON PARK, CHICAGO

Pole 90' high surmounted by a bronze eagle. Cost when erected some years ago less than \$1,000.

D. H. BURNHAM CO., ARCHITECTS, DESIGNERS

ambulating lecture tour. Free from academic traditions he is at liberty to talk familiarly to his listeners who carry away with them many facts untold to the discreet classes of the Art Institute docents. Ever after, these seekers for the mysteries of art can tell tales of Pauline Palmer meeting the Duke of Abruzzi, of Oliver Dennett Grover, the master of an Italian Palace near Florence, of Adam Emory Albright himself a grown-up boy, painting "Country Children," of Carl Krafft in the Ozarks, and Frank V. Dudley "the Painter and Apostle of Conservation in the Dunes" who has a wee hut of his own down close to the lake in the Michigan sand hills and so on many another tale of Chicago artists.

Owing to the generous cooperation of the Commission for the encouragement of Local Art and the Municipal Art League about sixty paintings and several pieces of



YOUNG AMERICA REDEDICATING HIMSELF TO HIS COUNTRY'S SERVICE  
SKETCH MODEL BY CYRUS DALLIN, SCULPTOR

sculpture are taken to the art gallery of the Municipal Pier for the summer exhibition. The new works purchased during the winter add to those of the previous season and as every picture lover knows, rehanging frequently puts a painting into a more happy situation. Hence the old friends appear as new acquaintances.

L. McC.

THE  
PETERBOROUGH  
COLONY

The work of the MacDowell Association at Peterborough, N. H., goes on despite interruptions and the discouragements which the war leaves in its wake. Ten years ago the Association started with \$28,000, the old Memorial Fund. The most of this had to go for added land, principally as a protection against the outside world, the remainder for practical equipment, water, etc. This sum has now been replaced and become the nucleus of an endowment fund. In addition to this there is now equipment in land and buildings, studios, etc., worth

one hundred and fifty thousand dollars. The great need at present is for increased sleeping quarters. Twenty is the utmost that can now be accommodated. The building given by Mrs. Alexander as a memorial to her husband, John W. Alexander, is now nearing completion and is so designed that it may be used not only as a studio but as a gallery for small exhibitions. This will in fact be its chief use. A much broader policy is being planned for the work of the Association in the future which contemplates not only arrangements for summer exhibitions but the establishment of a fund which will enable the Association to extend to those who will specially benefit therefrom periods of uninterrupted opportunity for work, such as scholarships supply, and to assist in publishing the finest in literature and music, thus giving those in these fields who have not yet "arrived" an audience as the gallery will give the painters and sculptors. During the coming season a drive will be made for the much

needed \$250,000 for endowment. This amount should put the Association on a permanent basis and insure the continuance of the work which is wonderfully beneficent and extremely well organized.

ELEVENTH  
BIENNIAL  
N. F. M. C.

The Eleventh Biennial convention of the National Federation of Musical Clubs was held at Peterborough, N. H., June 26th to July 5th. Most of the meetings were held at Town House, and many prominent musicians and composers were present to give of their enthusiasm and their art. The Peterborough Pageant had two presentations in a choice bit of woodland known as the Pageant Stage. This pageant was originally written, arranged, and produced in 1910 by Prof. George P. Baker, of Harvard University. Credit for lyrics and music of the later pageant is due to Hermann Hagedorn and Chalmers Clifton, respectively. As a memorial of their visit the Federation presented the MacDowell Memorial Association with money to build circular stone seats to replace the wooden ones heretofore used.

Community singing was a feature of the biennial, and was one of the subjects presented during the meetings. The intervening Sunday was called "American Music Sunday," and special services were held in all Peterborough churches, with music by visiting soloists.

Awards for the sixth biennial prize competition were as follows: Class I, String Quartette, \$300, Henry Holden Huss, New York City; Class II, Organ Solo, First Prize, \$150, (offered by the Musicians Club of Women, formerly the Amateur Musical Club of Chicago, as a memorial to Mrs. N. H. Blatchford, a former president of the National Federation of Musical Clubs) Van Deuman, Thompson, of the De Pauw University School of Music, Greencastle, Ind.; Class III, Organ Solo, Second Prize, \$100 (given by the St. Cecilia Club as a memorial to Mrs. Edwin F. Uhl, first president of the Federation) Mr. Joseph J. McGrath, Syracuse, N. Y.; Class IV, Cello Solo, \$100 (given by the St. Cecilia Club as a memorial to Mrs. C. B. Kelsey, a former president), Miss Helen Crane, Scarsdale, N. Y.

EXHIBITIONS  
IN  
MINNEAPOLIS

A number of interesting exhibitions have been on view during the spring and summer at the Minneapolis Institute of Arts. One of these included twenty-eight paintings by the French artist, Henry Caro-Delvaile, and seventy pieces of sculpture, principally portrait-reliefs, by Theodore Spicer-Simson.

Caro-Delvaile is one of the most brilliant of the younger French painters, and this group of works showed the characteristic differences between traditional American painting and French. The paintings were essential beautiful patterns of line and color, the color being no mere transcription of that seen in nature, but a brilliant fantasy of sensitively related hues, diaphanous spring-time violet and green seen through a curtain of mist, against which the accents of strong red, yellow, green or black gleamed with peculiar effectiveness.

A great variety of living personalities were exhibited in the medals of the eminent portraitist, Spicer-Simson, whose work shows a keen perception of character and a sure and delicate hand, combined with a wide knowledge of technical means of expression and an unflinching sense of beautiful design.

An especially interesting exhibit was that of the Fletcher Collection of military medals and insignia, much of the modern insignia being worn by the soldiers returned from Europe. The forms of the Cross of the Legion of Honor showed the changes from the time of Napoleon down to our own day, and both the French and Italian medals are an interpretation of the vicissitudes of these nations during the past century. The famous orders of Knighthood of Great Britain, Russia, and France were represented, as well as medals from Greece, China, Japan and the United States.

The Minneapolis Ceramic Club Exhibit, opened on May 10th, showed the interesting work of its members in painting on porcelain.

A Summer Exhibition of Antique and Modern Furniture opened on July 1st, and included early English and American furniture loaned by residents of Minneapolis and a group of excellent commercial furniture manufactured in America. In

this exhibit is shown the historic development of the art of cabinet-making from the XVII Century to our own times.

**UNIVERSITY OF VIRGINIA SCHOOL OF ART AND ARCHITECTURE** The establishment of such institutions as the American Federation of Arts, the American Academy at Rome, and the American Academy of Arts and Letters, to foster and safeguard sound principles of art based primarily on the classic forms, is really the fruition after a hundred years of effort, of the ideals of Jefferson and the founders of the republic, which had tended to lapse during the materialism and chaos of the middle of the century. These men themselves had worked for the foundation of similar institutions, among the most venerable being the Pennsylvania Academy of Fine Arts, and the University of Virginia, which, at a time when all existing American colleges had still the old rigid curriculum, was founded with a department of fine arts—including architecture, gardening, painting, sculpture and music—as the first of its professional schools. This school has now been revived through the gift to the University by an alumnus, Mr. Paul G. McIntire of New York, of \$155,000 to re-establish instruction in these subjects. It will have the unrivalled background of the old buildings by Jefferson, the new ones by Stanford White and others, the sculptures by Bitter, Borglum, Aitken, and so on—perhaps the finest artistic ensemble in America. Professor Fiske Kimball, known especially for his studies of early American art, has been called from the University of Michigan to take charge of the instruction in art and architecture, which begins this fall.

**NOTABLE GIFT TO DETROIT MUSEUM** Through the gift of George G. Booth of what was formerly known as the Booth Loan Collection, the Detroit Museum of Art is now in possession of one of the best collections of modern bronzes in the country. In the collection are 26 bronzes and one marble, the latter being the "Polar Bear" of F. G. R. Roth. Some of the more notable bronzes are "The End of the Trail," by James Earl Frazer, which is considered one of the most

powerful works of American sculpture dealing with the life of the Indian, the original in life size having been awarded a gold medal at the Panama-Pacific Exposition in 1915; the "Nero" of Gutzon Borglum; "Italian Peasant Head," by Gertrude Whitney; "Bacchus and Faun," by Chester Beach; "Russian Dancers," by Malvina Hoffman; "Genius of Immortality," by Isador Konti, and three pieces by Paul Manship: "The Lyric Muse," "Playfulness," and "The Little Brother."

Civic art centers are slowly yielding in the recognition of craftsmanship, examples of which are being displayed more and more in art museums in connection with the more traditional objects of art. Part of the Booth collection is an exhibit of wrought iron work, showing the extent to which this metal may be carried in decorative patterns. One of the important pieces is a 10- by 12-foot ornamental iron screen, its great size lacking the element of massiveness because of the extreme delicacy of the design. This screen was designed by Thomas Hastings and executed by German and Hungarian ironworkers under the direction of Edward F. Caldwell.

There are also examples of the silversmith's art, one of which is a hand-wrought silver and enamel tea caddy by Douglas Donaldson, and of pottery which shows the height reached by ceramic workers of the present day.

**INDUSTRIAL ART IN DETROIT** Courses in industrial and applied art to be given at Cass Technical High School in Detroit this fall have been sanctioned by the Board of Education and approved by the new, non-official Detroit Art Commission. There will be classes in the history of art, and lectures and research work at the Detroit Museum of Art, which will both contribute to the general culture of the pupil and provide a foundation for the training in applied art, the work differing according to the occupation for which the pupil is fitting himself.

Tentative courses, outlined by E. G. Allen, head of the mechanical department will include advertising design, interior decoration, industrial arts design, crafts design, and costume design. It is expected

that it will take two years to develop completely the new scheme. The courses will provide opportunities which have been lacking since the suspension of the old Detroit School of Design. The work is being undertaken with the desire to make it as thoroughly practical as possible, there having been some objections to the old school on the ground that it gave the students too much theory and not enough practical training.

#### CHILDREN AND ART

An important factor in the success of the Saturday and Sunday Story-Hours given by Miss Chandler at the Metropolitan Museum of Art the past two seasons has been a group of volunteer monitors, boys and girls from four to sixteen, who have performed various duties connected with publicity, hospitality, and order. Known as pages, squires, and knights, they form a feudal order of the Museum that is second to no older or more distinguished body in loyalty or enthusiasm, or in familiarity with the Museum collections within the limitations of their years.

On the afternoon of June 10th, this little group presented one of the stories—A Chinese Rip Van Winkle—in dramatic form, and several tableaux of picture people in the Museum galleries, to an audience consisting of the parents of the children, some members of the staff, and the President of the Museum and Mrs. de Forest. Delightful both in its spontaneity and in the seriousness with which the small players performed their several parts, the entertainment was also a revelation of the extent to which the Museum is becoming to them a real possession.

#### THE CLEVELAND MUSEUM OF ART

The Educational Department of The Cleveland Museum of Art has recently added to its staff Louise M. Dunn, who will have charge of the work with the children. Mrs. Dunn comes to this new field with wide experience gained in the Children's Department of the Cleveland Public Library and while in charge of the club work there. Miss Underhill will devote her entire time to the work with adults; and Ruth Field Ruggles will have charge of

extension exhibits in the Branch Libraries of the city. This adjustment in personnel will broaden the efficacy of the educational work of the Museum, which has already proved itself a potent influence in the community.

In October the Museum will open an exhibit of oils, water colors and etchings by Henry G. Keller, a Cleveland artist and instructor at The Cleveland School of Art. In connection with the first annual Exhibition of Work by Cleveland Artists and Craftsmen held at the Museum last May the out-of-town Jury requested that Mr. Keller be awarded a special prize of \$250 for *Maintained Excellence* in several classes of work. They also awarded him a special copy in silver of the Penton Medal for Excellence normally struck in bronze. At the close of this initial exhibition in Cleveland the collection will go on circuit to other museums.

#### ART IN WORCESTER

Many important additions to the collections in the Worcester Art Museum were made during the past year, among which were a landscape by Thomas Gainsborough, a picture of "Mother and Child," by Sir Joshua Reynolds, and an Italian painting by Bernadino da Conti. Another valuable acquisition was the "Figure of a Saint" in terra cotta, thought to be that of St. Paul, and other interesting additions including a collection of Italian terra cottas of the 15th and 16th centuries.

A collection of British war pictures, consisting of 241 representations in connection with the war by distinguished artists of Great Britain, has been placed in charge of this Museum for exhibition in this country, arrangements having already been made for exhibitions in nine of the principal Museums. The people of Worcester will have the opportunity of seeing them next December.

The principal innovation of the year has been the work of Miss Simons, who has devoted her services to the instruction of large classes of children in color and design, which, added to her previous courses in line and form, have opened their minds to new visions and inspired them with a new interest that will be of benefit in years to come.

LONDON  
NOTES

July saw the sale, at Messrs. Christie Manson's salerooms, of the Duke of Devonshire's famous portrait by Sir Joshua Reynolds of Mrs. Siddons as "The Tragic Muse," as well as some fine Dutch paintings, notably by Teniers, Ruysdael and Jan Steen—and English work of the Eighteenth Century, including Ward and Downman. The sale rooms were crowded on the two days preceding the sale with almost everyone in London who follows art matters; and when I entered the room I had just had the opinion in succession of three very good judges of art, that this Reynolds portrait was overrated, in very bad condition, not—said the last—a picture he would want to live with.

The moment I stood before the picture itself all these bad impressions had vanished, like smoke into the air. The Siddons portrait is an inspired and glorious creation, absolutely spontaneous in its impression, so that before it we can understand the great tragedienne entering the no less great painter's studio, where, in her own words: "He took me by the hand, saying, 'Ascend your undisputed throne, and graciously bestow on me some idea of the Tragic Muse.' I walked up the steps, and instantly seated myself in the attitude in which the Tragic Muse now appears." The portrait was first exhibited at the Royal Academy of 1784, under the title, "Portrait of Mrs. Siddons"; it was purchased from the artist for 800 guineas by M. de Calonne, who was then, under the ill-fated Louis XVI, trying to set in order the finances of France, and stem the tide of Revolution. His efforts were doomed to failure, and he fled to London in 1787; eight years later his collection was sold, and the portrait came to Earl Grosvenor, in 1823, for £1,837,10s.

What her dramatic genius must have been we know from contemporaries; and we may recognize here what a superb creature she must physically have been. Her head is turned, as if listening to the promptings of some distant voice, her upraised hand seems to beg silence, her rich luxuriant hair, taken back from the forehead, falls in long plaits over each shoulder. And the dominant note of the color is golden brown—sunny gold in the flesh tints, rich russet in the

drapery. Of course the portrait is in bad condition, so much so, in fact, that the attendant figures, beside the throne, of "Crime" and "Remorse" can be scarcely discerned; but that does not count in a creation like this, and the public certainly did not seem to think so when the bidding, after an anxious pause at 12,000 guineas, raced away again—a duel between Mr. Colin Agnew and Mr. Stevenson Scott—and ran up in quick jerks of 500 guineas, till at 34,500 guineas Mr. Fox came in, and fought up to his last offer of 50,000 guineas, the picture at a last advance of another 2,000 being held by "Mr. Marshall," which we may take as a "nom de vente" for the reserve. In going round on the day previous I had picked out a brilliant Jan Steen, the Dutch Master's subject being here, "The Spendthrift," a convivial young gentleman of the period who is being helped through his fortune by wine and woman's wiles; and I had something of the sensation of the sportsman who has "spotted a winner," without, however, having "backed his fancy," when this ran up to 16,200 guineas, a record price even for this fine painter of "genre," the highest hitherto being 3,250 guineas for his "Sick Lady."

The Leicester Galleries' exhibitions are always well selected and organized, but rarely have they excelled in variety and attraction their present triple show. The lithographs of Thomas Shotter Boys (his dates are 1803-74) depicting "London in the Forties," are not absolutely fresh to the London public, for a selection of them appeared last winter in the Guildhall; but they possess great interest, and give us an idea of our London when Nash's architecture was still intact, when the London 'bus was in its infancy, when the streets—not filled to overflowing as at present, and able to be crossed at leisure without deadly peril—were used by crinolined ladies, and dandies who preserved the tradition of the "beaux."

One of the successes of the present Royal Academy was the remarkable "Pulvis et Umbra" of Mr. Walter Bayes; and here in the second room are some fifty paintings by this artist, whose work, entirely individual in technique and in feeling, broadly handled and rich in color—examples are his "Pool

of the Nymphs," "Autumn," decoratively felt, "Planes Flying Low," cubistically treated, and "Sun Piercing Mist"—reveal, to my judgment, a new personality in art, and one who will make his impression both here, and perhaps across the water.

Lastly—and this is the charm of variety to which I alluded—a small but choice little selection of "Ancient Art of the East," beginning with Cyprus and, of course, Egypt, which is really behind everything, then India, in those wonderfully decorative female figures of Yakshis, richer, fuller, more sensuous in their form and conception than the beautiful reserve of the Greeks, then the pottery, unsurpassed in color of the Persians (a great jug, turquoise blue, of the century is an example), then the Chinese, even finer in design and almost as fine in color, and lastly Greece, with the divine in human form typified here in a most noble Alexandrine draped torso of Zeus.

Turning now to more modern manifestations of art we may note that the London Salon opened in July its eleventh annual exhibition at the Grafton Galleries. The "Allied Artists" here showed nearly five hundred works, as usual in many cases—Mr. Wilson's "Climax" was an example—very modernist in their aim: though T. A. Wills in his charming cloud effects and Fred Foottet's "Themes off Fulham" followed more accepted lines. Opened simultaneously was the War Memorials Exhibition at the Victoria and Albert Museum, which was the precursor of the exhibition of the same subject organized for the Royal Academy next autumn: of this, as well as of the interesting exhibition of the work of Miss Sylvia Gosse at the Goupil Gallery I hope to give some account later. S. B.

**NEW COURSE  
IN YALE  
ART SCHOOL** The Yale Art School announces a new course in fine arts history and criticism leading to the degree of M.A. for undergraduate seniors and graduate school first year men. The course is offered in response to an increasing interest in this subject and a growing demand for higher instruction in art. It will develop as a historical and philosophical survey of art in its relation to human

affairs, with a consideration of the fine arts as a reflection of the life of the times throughout the principal historical periods. The purpose of the course is to give instruction to those who intend to specialize as critics, collectors, or art museum experts, as well as to those who desire a general knowledge of the subject. The normal period of resident study is two years. The work, however, is so coordinated with the work of Yale College and the School of the Fine Arts that the studies of the first year of this course may be anticipated by candidates for a bachelor's degree.

The departmental faculty will be composed of the following instructors and professors: Henry Davenport, instructor in the History of Art, acting chairman; B. A. D. G. F.: William Sergeant Kendall, M.A., N.A., professor of painting; Everett Victor Meeks, B.F.A., M.A., A.D.G.F., professor of architecture; Edwin Cassius Taylor, B.F.A., M.A., professor of drawing; Franklin Jasper Walls, B.F.A., instructor in architecture. There will be special lecturers, whose names will be duly announced.

**EXHIBITION  
OF  
BATIK WORK** A unique exhibition of Batik artwork, assembled by Miss M. E. Woodruff, a member of the National Arts Club of New York, was opened August 5th in the Bush Terminal Sales Building, New York, continuing for ten days.

On the opening evening Mme. Eva Gauthier, mezzo-soprano, gave an interpretation of Javanese folk songs in costumes of Royal Javanese Batik, and a Batik portrait of the singer by Miss Ethel Wallace was shown during the exhibition. The exhibition was under the direction of Mrs. Flora W. Hoffmann, and the list of exhibitors numbered more than thirty.

Batik is not, as many persons think, akin to ultra-modern art, but has an intensely practical application, and its products are used in the decoration of the clothes worn in Java, as well as in screens, hangings, and other decorative uses. At this exhibition scenes were reproduced showing Batiks contributing to household effects, and utensils used in the work were also displayed.

## ITEMS

An extraordinary opportunity is offered young sculptors by Prof. Frederic E. Triebel, himself a well known sculptor. Mr. Triebel has a place on the shore front of Long Island at College Point not far distant from New York; his studio covers a space of 60 by 70 feet the main studio being 40 by 30 and 30 feet high. His offer is to share his place and studios with a group of from 5 to 10 young artists who will share expense and who may wish to work together for mutual benefit. In other words to form a little working colony such as he one-time organized successfully in Florence, to give the students the benefit if desired of his experience by way of criticism, yet leave them free to direct their own efforts. It is his idea to have the group self organized and he thinks it desirable that it be composed of young men from different parts of the country who in New York would find inspiration in association and opportunity for study in the Museums, etc. There are living quarters as well as studio accommodations. The opportunity seems ideal.

The exhibition of paintings and sculpture by living American artists which was assembled at the invitation of the French Government by a committee of which Mr. William A. Coffin was chairman, to be shown in the Luxemburg Galleries in May, has been postponed until October. This postponement was decided upon in the interest of the exhibition by Mr. Coffin and Mr. Rosen in consultation with M. Benedite, M. Leon Dannat and others representing the French ministry of the Fine Arts, it being thought that the galleries would be in better condition by that time, the staff of assistants reorganized, and that a larger attendance would be insured. A proper representation of the American artists abroad also required more time. This portion of the exhibition is being assembled under the charge of Walter Gay, Alexander Harrison and H. O. Tanner.

At the Gallery on the Moors, East Gloucester, Massachusetts, an exhibition of paintings by Felicia Waldo Howell and Martha Walter was held from July 5th to

21st. This was followed July 24th to August 11th by a group exhibition of paintings by Childe Hassam, Jonas Lie, William J. Glackens, Hayley Lever, John Sloan, Louis Kronberg, Maurice B. Prendergast and Charles Hopkinson. On August 21st the Fourth Annual exhibition of paintings by artists of Gloucester and vicinity was opened. This exhibition continues until September 8th. Meanwhile the little Gallery on the Moors served as a Playhouse and in July and in August groups of plays were given therein on four successive evenings by community players among whom were numbered not merely summer people but Gloucester residents. The little Gallery has in fact become a center of art interests and activities, and its exhibitions and plays have been upheld to an admirable standard of merit.

The Royal Academy in London, one of the oldest and most dignified of the professional art organizations, has now as its President, Sir Aston Webb, the distinguished British architect to whom some years ago the American Institute of Architects awarded its Gold Medal of Honor. There was some talk of Sargent being elected to this position and some discussion of his eligibility, he being still a citizen of the United States though long resident in England. It is possible that Sargent did not desire the honor. He is not one who cares for ceremony or who finds public speaking easy. That an architect rather than a painter or sculptor should fill a position once held by Sir Joshua Reynolds and by Benjamin West is interesting, indicating either a lack of painters and sculptors in Great Britain today of sufficiently great distinction to merit such preeminence, or a recognition on the part of those in authority of the importance of the architectural profession and the close alliance of the arts. Sir Aston Webb has designed numerous public buildings for London and has shown himself both in talent and in public spirit distinctly an artist.

An exhibition of paintings by William H. Holmes, curator of the National Gallery of Art, will be held in the Corcoran Gallery, Washington, D. C., in September.



# THE AMERICAN FEDERATION OF ARTS

WASHINGTON, D. C.



THE OCTAGON, WASHINGTON, D. C.  
HEADQUARTERS OF THE AMERICAN FEDERATION OF ARTS

**THE AMERICAN FEDERATION OF ARTS** was organized in 1909, incorporated 1916, to cultivate knowledge and appreciation of art; that better production might be induced, the lives of the people enriched, and that through these means, finer standards of citizenship and higher ideals of civilization might be established in America. The main office of the Federation is on the first floor of the historic "Octagon," owned and occupied by the American Institute of Architects, in Washington, D. C.

It has become the **NATIONAL ART ORGANIZATION OF AMERICA**. More than two hundred organizations scattered throughout the United States including all the Art Museums and the majority of the other leading art associations are affiliated as Chapters, besides which, it has a large and rapidly increasing individual membership of broad-minded, art-loving people desirous of passing on to others those pleasures and benefits derived through immaterial things which they, themselves, have found of inestimable value.

**EXHIBITIONS** of works of art such as paintings, sculpture, craftsmanship, prints, etc., etc., are sent out regularly by the Federation on well-routed circuits.

**LECTURES** on Art illustrated by stereopticon slides are circulated constantly in schools, women's clubs, art associations, etc., all over the United States, and during the past year in the United States' army camps in this country and France as well.

**THE AMERICAN MAGAZINE OF ART**, an illustrated monthly, and the **AMERICAN ART ANNUAL**, a comprehensive directory of art in America, are published by the Federation.

**Membership (individual):**—Associate, \$3.00 a year. Active \$10.00 a year. Contributing \$100.00 a year. Life membership \$500. Perpetual membership \$1,000.

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# THE AMERICAN MAGAZINE OF ART

OCTOBER, 1919

## TABLE OF CONTENTS

BIG GUN FIRING, DRAWING BY GEORGE HARDING,	Frontispiece
THE AMERICAN ARTIST AT THE FRONT,	
<i>Three illustrations</i>	By CAPTAIN GEORGE HARDING 451
THE PIONEER, A STATUE BY A. PHIMISTER PROCTOR....	457
THE LAGUNA BEACH ART ASSOCIATION,	
<i>Six illustrations</i>	By ANNA A. HILLS 459
PORTRAIT OF GEORGE WASHINGTON BY EDWARD SAVAGE.....	464
PICTORIAL RECORD OF THE GREAT WAR, By A. E. GALLATIN	465
ART IN ENGLAND—AN OPEN LETTER..By AMELIA DEFRIES	468
CURTAIN FOR THEATRE, SETTLEMENT HOUSE, BOSTON	471
MR. WENTWORTH'S PICTORIAL PHOTOGRAPHS.....	472
<i>Four illustrations</i>	
A NOTABLE SERIES OF MURAL PAINTINGS.....	475
<i>Four illustrations</i>	
THE NEWCOMB ART SCHOOL.....	478
THE BABY'S PORTRAIT OF HIS MOTHER, A PAINTING BY BEN ALI HAGGIN .....	481
EDITORIAL: PLAYFULNESS IN ART—NOTES .....	482-92

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### Bulletin of Exhibitions

- NEW YORK WATER COLOR CLUB. Annual Exhibition. Fine Arts Building, 215 W. 57th Street, New York City, opens.....Oct. 31, 1919
- ART INSTITUTE OF CHICAGO. Annual Exhibition of Oil Paintings and Sculpture, opens.....Nov. 6, 1919
- PENNSYLVANIA ACADEMY, Philadelphia. Annual Water Color and Miniature Exhibition, opens.....Nov. 9, 1919
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Oil Paintings and Sculpture. Fine Arts Building, 215 W. 57th Street, opens.....Dec. 12, 1919
- CORCORAN GALLERY OF ART. Washington, D. C. Biennial Exhibition Oil Paintings, opens.....Dec. 21, 1919
- ARCHITECTURAL LEAGUE OF NEW YORK. Annual Exhibition. Fine Arts Building, 215 W. 57th Street, New York City, opens.....Jan. 31, 1920
- AMERICAN WATER COLOR SOCIETY. Annual Exhibition. National Arts Club, opens.....Feb. 4, 1920
- PENNSYLVANIA ACADEMY, Philadelphia. Annual Exhibition Oil Paintings and Sculpture, opens.....Feb. 8, 1920
- NATIONAL ACADEMY OF DESIGN. Annual Exhibition Oil Paintings and Sculpture. Fine Arts Building, 215 W. 57th Street, New York City, opens.....Mar. 19, 1920

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## **BIG GUN FIRING**

An illustrative drawing made at the front  
BY GEORGE HARDING

COURTESY OF THE WAR DEPARTMENT

THE  
AMERICAN MAGAZINE OF ART  
VOLUME X                      OCTOBER, 1919                      NUMBER 12

THE AMERICAN ARTIST AT THE FRONT

BY CAPTAIN GEORGE HARDING

THE war afforded to the American Official Artists unexampled opportunity to see modern fighting, to gather material for unlimited development; but it gave little opportunity of producing, on the spot, pictures that were in presentable condition for exhibition. Every artist first has to know his subject matter. If he is a landscape painter he paints the same hills and valleys he loves, season after season under conditions of light that appeal to him. If he is a portrait painter, it is a question of mood if success comes in two or twenty sittings, in his own congenial studio. With the war artist, however, there is little chance of studying the subject beforehand. If an attack is scheduled, it happens rain or shine, night or day. It comes after weeks of preparation, in which men are killed and maimed in exactly the same way they are in the actual advance. To see all this preparation, to know his material, the war artist puts on his steel helmet, his gas mask, his trench boots, his trench coat and laden with only a sketch book, a couple of pencils and some emergency rations in his pockets, like any soldier present, he takes his chances with shell fire, gas, airplane attack, and snipers. The preparations are under way for weeks over a front of possibly forty miles. The real attack will happen somewhere in that line, only disclosed at the last moment and located by the presence of veteran shock divisions; at other points feints will be made. It is essential that the artist be at the point of real attack, where artillery

will be banked, where tanks will wallow over, where masses of men will follow moving barrages, where transport will surge forward to supply the advancing divisions.

When the advance begins, unexpected difficulties present themselves to the artist and they vary from hour to hour according to the amount of resistance offered by the enemy. These difficulties overcome, there still confronts the artist the problems of his craft, to be solved perhaps in a cold drenching rain, with a sketch book held under one's trench coat making each pencil mark mean something. The sketch secured, one is unable to rush to a studio to record it while the impression is fresh, one tramps on adding notes, not for a day, but for a week, during which time one is fortunate to average a meal a day or three hours sleep.

An offensive such as the Marne, the St. Mihiel and especially the Argonne contains in the first week, every phase of modern warfare which an artist with a clear perception of material needs. From the moment at midnight the five or six hour barrage begins, producing the most magnificent effects of gun flashes, lighting up ruined villages, disclosing troops and transport moving forward, the effect is ever changing, one moment moving silhouette, the next full light. Back and forth play the most marvellous light effects ever produced. They last a few seconds, then, another big flash and another change, this time throwing into almost stage effect

other gun crews at work. All this artillery preparation takes place several miles behind the jumping off place; miles that have to be covered before dawn to reach the troops awaiting the second to start over. Then at dawn comes the advance into the enemy lines. At one point one sees tanks attack, at another infantry outflank strong points, or rush trenches, or cross a river on pontoons. Prisoners and wounded pass by on the way to the old lines in the rear. Reconnaissance planes, bombing planes drone by overhead, observation balloons are brought down in flames by daring enemy planes. There are enemy dugouts to be explored as soon as captured, notes made of captured material such as guns and transport, for one must know enemy equipment as well as know American and French. The first impression of all these things is worth years of museum study afterward. One crosses terrain held by the enemy for years, you are actually in places the enemy was an hour ago, places you have contemplated through powerful glasses and that are still smoking and burning, pounded to a shapeless mass by the barrage you gloried in at midnight. But it is the loneliest place in the world just behind an attack with 77's and H. E. coming in from the enemy, and not conducive to the production of exhibition pictures, such as critics seem to expect can be produced, by a sketching easel and arranging a palette after careful selection of the arrangement of the material in front of one. But wonderful impressions and invaluable material are gained if one has the eye to see. The man who missed the Marne offensive, the St. Mihiel, and the Argonne-Meuse, even though he saw all of France afterward, missed the greatest pictorial material that occurred in our participation in the war. The man who never saw those events can scarcely conceive of them. And one had to see all three to get the richness of material each contained, for the Marne was in summer weather over country untouched by war before the defense began; one really saw the villages, the woods, the fields destroyed. While in the Argonne-Meuse one saw the waste places of four years warfare about Verdun, the deadly woods fighting of the Argonne and the rapid advance to untouched Sedan.

Each in itself an entirely different phase of warfare.

The outline of a most ambitious War Department plan of sending artists to France was published early in 1918 in the *New York Times*. This plan contemplated sending possibly twenty men, including in the classified list portrait painters, landscape painters, etchers, men to make drawings for current publications and others to gather material for use in mural decoration. That this admirable plan was not fully carried out was through no fault of the men of the regular army establishment, who first recognized the value of sending artists over. The scheme evidently was to be tried out before launching it. Comparatively little was known in this country at that time of English or French results in making an art record of the war. A few men of experience early recognized that artists with more than studio training were necessary—that only thoroughly trained men with both field and studio experience should be sent; but artists in general had little conception of the problem confronting the war artist. Results produced overseas bore out the contention of those few, for a man's work invariably shows what his training has been. It was indeed a task for which we had few men fitted; since Remington's day the army was untouched by artists, and only Reuter Dahl produced modern naval pictures of distinction. At best the choices were a lottery; but the stakes were such that more chances should have been taken, more men sent, until those best fitted were located, whether they were in the first group or the last.

I have little knowledge of these preparatory plans, other than the fact my name was added to a list sent to the War Department—which asked for professional advice on the subject—by the committee of artists looking after the Pictorial Publicity of the Committee of Public Information. Within ten days of receiving my commission I was awaiting the sailing of the transport at Hoboken. Only eight men were commissioned. On my arrival at General Headquarters in France I found Captains André Smith, Ernest Pexiotto, Wallace Morgan, Harvey Dunn, Harry Townsend, W. J. Aylward, and W. J.





OPENING ARGONNE OFFENSIVE

COURTESY OF THE WAR DEPARTMENT

GEORGE HARDING

Duncan already on the ground. We were attached to the Intelligence Section of the General Staff under the same section as the newspaper correspondents. No attempt was made to hold a conference with the group before leaving this side, and as each man proceeded as soon as he received his army orders, it fell to the first captains arriving in France to make the arrangements under which the others worked. The Chief of G2D gave each man the widest liberty in doing his work, in short he said: "Here's the War, go to it."

I quote the order given to each of us:

"1. You are hereby directed to commence your work as official artist for the American Expeditionary Forces.

"2. You are authorized to make sketches and paintings anywhere within the zone of the American Army in accordance with instructions already given you.

"3. It is the wish of the Commander-in-Chief that all commanding officers extend to you all possible assistance in the carrying out of your orders."

This was the ideal way for the artist to

be treated. His only other need was proper transportation. This continued to be a problem throughout the war. It was apparent that every bit of training, resourcefulness, and experience in collecting material would be called into action in recording one's impressions. After a week with the advance, one's power of observation dulled, your head, your sketch book were filled with impressions; and weary and footsore one returned to the working billet—in my own case a little French kitchen twelve by sixteen feet. Two drawings a day of the effects that impressed one most was the working gait. In five or six days, having straightened out one's quick sketches, kept a weather eye on happenings at the front, the fear of missing something drove one back to the fighting line, each trip always adding material, always learning something by experience, and always plunging in full of enthusiasm, and coming out with a realization of inadequacy, that one was not artist enough to get it. It was no place for preconceived ideas, for old receipts: what was needed was



THE MINE CRATER

An illustrative drawing made at the front  
COURTESY OF THE WAR DEPARTMENT

GEORGE HARDING

a clear vision of the new, an expression of power and elemental force as simple, in an entirely different way, as Winslow Homer's Maine Coast, or of effects as simply put down as a Hokusai drawing.

One of the arrangements made was that as much work as possible be handed in the first of each month to be forwarded to Washington. There were months when one only had ten days to straighten out sketches. So you scraped together what was intelligible and turned them in. From the time of making a drawing to turning it in never more than two or three weeks elapsed, often only a day or two. So much cannot be said for the period of time that slipped by after turning drawings in and their receipt in Washington, for the war was over before drawings we made on the Marne reached there. No organization existed for the prompt forwarding of work such as existed in the English army where the work of the English Official Artists was forwarded to London by airplanes the day the drawing was completed. The time to show these quick drawings was immediately; especially those by Captains Morgan and Dunn, which were full of a certain spirit of the war. This delay, as well as the method of exhibiting only a portion, and those all early examples, at the time the British and French had complete exhibitions here put the efforts of the American artists in a rather unfair light.

This war was a new phase of human activity—far removed from the peaceful pursuits that art presented in our generation. It was a war of tremendous artillery preparation, guns firing at unseen towns twelve miles away, the bombardment of cross roads, ammunition dumps, and trenches unseen except by observers in aircraft. New engines of war lumbered across No Man's Land; attacking troops marched behind moving barrages 200 yards ahead, and not till the moment it was to lift, did they rush for their objective. First aid stations were in dugouts, roads and batteries were camouflaged and screened; machine guns, hand grenades, gas, air bombs were but a few of the new factors in the fighting. The realist documentation of these things as one found them, under conditions that made direct drawing possible, fell far short of present-

ing them as convincingly as another moment might betray them, under dramatic conditions which gave you a glimpse that contained both vitality and beauty—beauty where before only the everyday atmosphere of ugliness existed. This is what I mean by knowing one's material. I have seen tragic ruins hideous in the sunlight become beautiful design in moonlight and disclosed more dramatically by a breaking star shell. The memories of prisoners of war, of refugees, of wine cellars where officers poured over maps, of wet days and muddy roads, and water-filled shell holes, contain a beauty unrealized at the time; but perfectly attainable now from commonplace notes, if one be artist enough. An artist cannot paint a good war picture simply because he is an artist. The result must first of all be great pictorial art; but the ways and means of even seeing the subject, involved difficulties enough to discourage any but the most ardent. The landscape painter would encounter new problems. His hills and roads would be waste places blasted with high explosive, or covered with transport, artillery, trucks, ambulances, engineers mending roads. There would be no waiting for autumn foliage, or snow, or late afterglows or tender greens of spring. In other words, there was no blazed trail to follow, no established school of war painting.

In attempting this task Orpen, Bone, McBey, Nevinson, Pryse, Cameron, Lawson, Augustus John and Sims of the British and Canadian official artist corps have made in spots a brilliant record of certain phases of it—but how many have been left untouched. The French draughtsmen, Flameng, Jonas, Scott, Simont, Hoffbauer have contributed to the French *Illustration* a series of water color drawings that stand beyond all other current productions, and in sharp contrast to the eye-witness pictures of the English weeklies and even worse counterparts in some of the American monthly periodicals. When in Germany immediately after the armistice, I could find no good examples of German war artists. Scharnhorst and other official artists with the Kaiser, and the Crown Prince's army, struck no new note. And there was not at that time, evidence that men like Angelo Jank, Leo Putz or

Adolphe Munzer had even attempted the problem.

The English and French were in the war four and a half years. At the end of four years the English had an exhibition in this country, of the picked work of all the men they had at the front during the entire war, especially during the period when only two battles were fought a year; allowing time to return to London and Paris studios for long periods of uninterrupted work. In a military way our participation in the war may be said to date from May, 1918. In the seven months, May 15th to December 15th, the American Army outgrew the Toul and St. Die rest sectors and entered active warfare at Chateau Thierry. After the defense of the Marne came the crossing to Mont St. Pere and Jaugonne, then the advance to Fismes. Our forces then reassembled and added new divisions for the St. Mihiel drive and two weeks later started the Argonne-Meuse offensive 100 kilometers away. Seven weeks later came the entrance into Luxemburg - into Metz, the advance along the Moselle and across the Rhine. Then the great drama was over, but the work of the American war artist was just beginning. All this seven months was one long continuous period of activity on many sections of the front, with September, October and November very wet. The plan followed during those seven months of gathering material was the only practical one. During those seven months how many pictures were produced in the comforts of New York studios that critics will sing the praises of? The man who produces anything out of this war has more than new technical problems to solve, he has much new material to master, and with the best traditions of the past, produce an art of his own epoch. And great artists are not the product of publicity and of a few years training, even though passing critics sometimes try to persuade us that way.

The best of our portrait painters, DeCamp, Tarbell, Cecilia Beaux and others are now abroad, on private commissions, engaged on portraits of military leaders and members of the Peace Conference. There is no question of the distinguished work they will produce. Their problem, however, is exactly the same as heretofore. Why not add the best of our portrait

sculptors, Gaffey and Bartlett, and let our National Portrait gallery contain only the best? And in the years to come add only the best to our war collection—if we start one?

In this article I have spoken only of pictorial phases of the advance zone. I know that section thoroughly. I passed through the other areas and it seemed to me that the ports of embarkation on this side were just as picturesque as at Brest, but little was done by artists over here. The training camps in France were just as un-picturesque as those on this side. A photographic record is all that was needed. Where we did make a mistake was not availing ourselves of Sargent's services, instead of letting the British get his work that was done in the summer of 1918. Of not getting a record of our engineering work and other phases in France by Pennell; and sending a half dozen or more men of as varied and trained viewpoint as Bellows and Guerin and Reuterdahl. Now, the battlefields of France are salvaged of their dead and equipment. The armies have long departed; the walls of ruined villages have disappeared to mend roads, a season's growth of weeds flourish about the trenches and dugouts, even on those waste places about Verdun, the Somme and the Chemin des Dames. Now, the battlefields exist only as places for memories to be refreshed; not for artists to receive inspiration, for the living army has moved on. Fortunate was the artist who saw this great drama, but great is his task in the future. And the man who succeeds, be he English, Canadian, Australian, French or American, will unquestionably be assured a position in the front rank of contemporary art.

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Professor George B. Zug of Dartmouth College has been lecturing for eight months in Y. M. C. A. huts, at forts and camps, at submarine bases and flying fields in the Eastern States, from Massachusetts to Florida. His subjects have been "American Art" and "War Pictures" and he has taken advantage of the opportunity afforded both for spreading the knowledge of art and for pictorial propaganda of an effective sort. His illustrations stereopticon slides were numerous and well chosen.



**THE PIONEER**

**BY A. PHIMISTER PROCTOR**

**Erected on the grounds of The University of Oregon  
Eugene, Oregon, May, 1919**

**GIFT OF JOSEPH N. TEAL, OF PORTLAND**



**SHADOW LAKE, SIERRA NEVADA**

A painting by  
**ELMER WACHTEL**



BISHOP'S MOUNTAIN

WILLIAM WENDT

## THE LAGUNA BEACH ART ASSOCIATION

BY ANNA A. HILLS

**L**ONG ago Laguna Beach and its charms as a field for the painter were discovered by those who were not content to follow the main highway, but sought rather the secluded spot away from the rush and hurry of life. Here they found miles of rugged coast line, with cove after cove and headland after headland, golden cliffs and dark brown, deep blue and purple ocean and clear emerald pools, lazy sea and pounding surf and above all a sky of clearest azure or perchance tinted with iridescent mists. And if, grown weary of these ever changing wonders they still wished to paint, they had but to face about, without even leaving the sandy stretches of the beach or the rocky promontories and the foothills with their alluring canyons and deep shadows called them to new effort.

Gardner Symons and the late Norman St. Clair were two of these earliest discoverers. More than twenty years ago they first sought out its charms. They were soon followed by others but not until eight or nine years ago did anyone except Mr. Symons build a studio or make this his home. To others it had been merely a delightful place to sketch. But now there are many homes with many more or less commodious studios, some close to the shore, others near the hills and the various seasons of the year bring students and mature painters alike to find for awhile rest and inspiration here. A few of the best known of these have been Helena Dunlap, Ben Foster, Louis Betts, William Ritschel and Hovsep Pushman.

All seasons of the year are alike paintable



TRABUCO MOUNTAINS

MARION KAVANAUGH WACHTEL





THE CAULDRON

JACK WILKINSON SMITH

and kindly as to temperature and climatic conditions, for this is a bit of the Southern California coast line about midway between Los Angeles and San Diego. To some it is more beautiful in winter when the hills and mesas, which are brown from May on through the summer months, are turned to richest green. To others the dry hillsides with their subtle yellows, grays and lavenders hold most of charm and to all the ocean and rugged coast is ever a fascination.

Living conditions in the village are comfortable and inexpensive and a simplicity exists well suited to the needs and temperament of the artist.

During the early summer of 1918 Edgar A. Payne, formerly of Chicago, who had built for himself a charming home and studio, conceived the idea of a local art gallery where all artists who had ever painted in Laguna might exhibit their

work. He looked about the village for a possible location and decided that the old town hall which had served its day as dance hall and Sunday school room alike could, with a little remodeling, again be of service to the community. As soon as his idea became known there was a ready response in money and labor on the part of the artists, townspeople and summer visitors. Thus his leadership added to the cooperation of the others gave to Laguna Beach an attractive gallery with gray walls, electric lights and skylight.

The first exhibition was opened July 27th with nearly a hundred pictures in both oil and water color and several pieces of sculpture the works of the following artists: Edgar A. Payne and Mrs. Payne, William Wendt, Frank W. Cuprien, Emily White, Conway Griffith, R. Clarkson Colman, Abbey Williams Hill, Alice V. Fullerton and Anna A. Hills all of whom have permanent



**GOLDEN HILLS**

**HANSON PUTHOFF**



**SUNSET GLOW**

**R. C. COLMAN**

studios here; also Hanson Puthuff, Jack W. Smith, Granville Redmond, William U. Cahill, Beulah May, Mabel Alvarez, Evylena Nunn, Katharine Kavanaugh, Celeste Withers, Marie B. Kendall, Helen Norton, Lillian Ferguson, George C. Stanson, Franz Bischoff and Charles P. Austin.

The gallery was the center of village life that day. On every corner one heard the questions being asked, "Have you been to the Art Gallery," or "Which picture do you like the best?" and for a brief moment Art took its rightful place in the minds of the people. More than three hundred came and went that day and during the evening an enthusiastic reception was held and several speeches made. Mr. Frank Miller of the Glenwood Mission Inn, Riverside, who is devoted to the idea of Art as an asset to any community life, said among other things that a real boon had come not only to the town but to the whole county and surrounding country as well. Now Laguna Beach would attract the visitor not alone because there was fine fishing and bathing to be had but because good pictures could be studied and enjoyed. He felt sure that large things would be the result of this start in the right direction.

The first three weeks saw nearly 2,000 names on the guest book, almost every State in the Union being represented, and before the end of the first month it was decided that an organization would be needed to carry on such an important task as the maintaining of this gallery seemed likely to become.

And so was born the Laguna Beach Art Association. Its object according to the constitution is to maintain a permanent gallery, to advance the knowledge of and interest in Art and to create a spirit of co-operation and fellowship between the artist and the public.

It has been the rule to keep open house every Saturday night when the custodian and resident artists act as hosts and the people come and go in a free, informal manner. Many delightful friendships have thus been made. Writers, musicians and professional folk from the surrounding towns and cities make it a point to stop over in Laguna on Saturday night, if

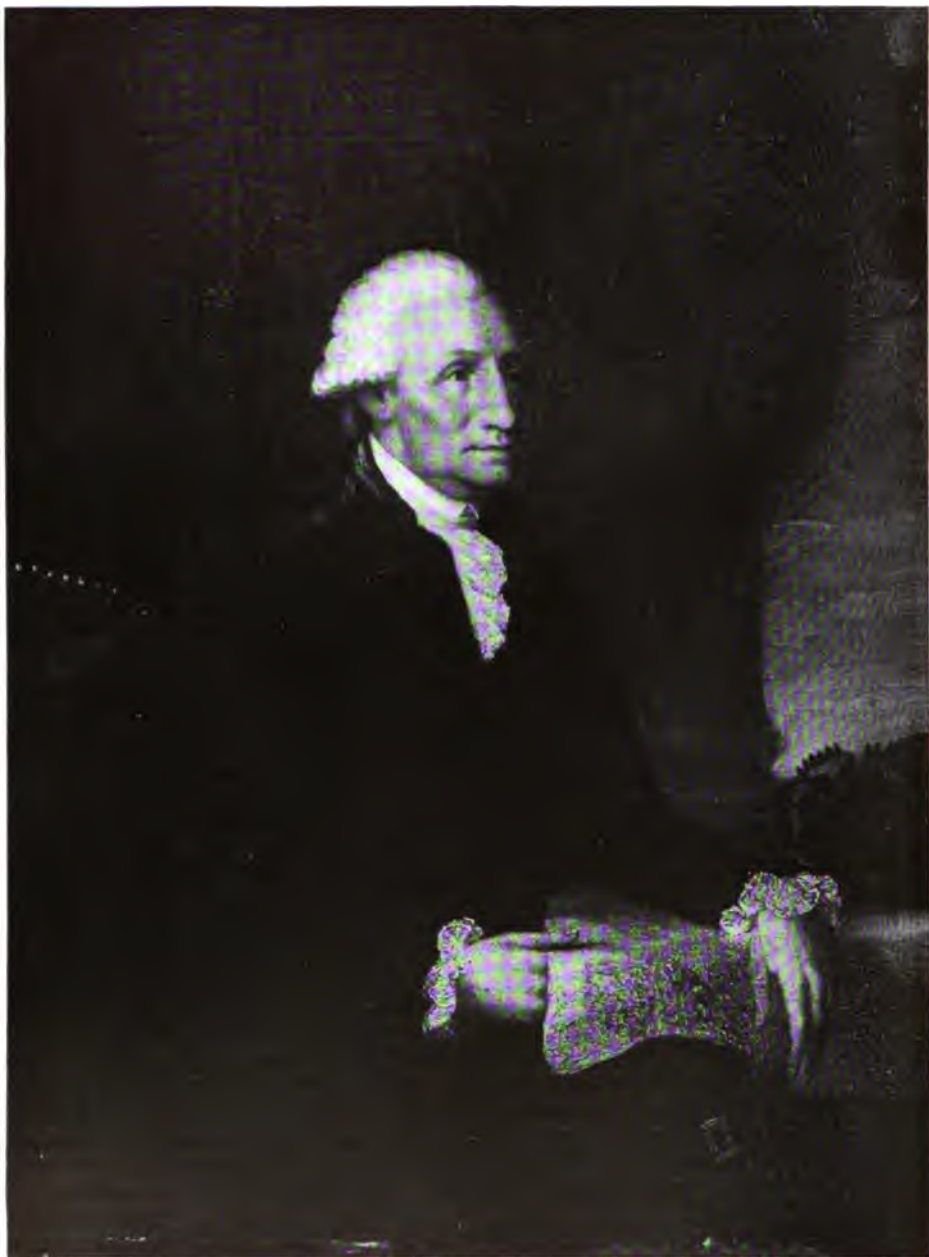
possible. A nucleus has been formed which is bringing the fellowship an inspiration so much needed everywhere.

The membership is not limited to artists alone but is open to everyone interested in Art and its development. The dues being only one dollar a year the Association is already able to boast a membership of over 200. From these dues the running expenses of the Gallery are paid. This, of course, is only possible because the use of the building has been donated. A small sum per month is guaranteed the custodian to supplement the commissions on sales should they fall below a certain amount, for the Gallery has not failed in its practical service to both the artist and the public. During the first three months over three thousand dollars worth of pictures were sold and several men of means became picture buyers who had previously given the matter very little thought.

The entire exhibit is changed each month, pictures being admitted by jury, and needless to say it is the aim of the Association to maintain as high a standard as possible. Visitors return again and again to enjoy the pictures, which proves that the Gallery is of real educational value and will help hasten the day when Art in America shall be a necessity of the many and not a luxury indulged in by the few.

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A curtain for the theatre of the Elizabeth Peabody Settlement House in Boston has been designed and executed by the students of the School of the Boston Museum of Fine Arts. A competition was instituted and from the designs submitted the one reproduced herewith on page 877 was selected. It was designed by Marie Lins and painted by the Misses Lins, Randett Robins and Fyshe, fellow students, *in situ* following the general artistic procedure found in French and Italian frescoes of the 13th and 14th centuries. Tapestries of the period were also studied but no attempt was made to suggest a woven fabric by means of paint. The color scheme is extremely rich though subdued. The designer it is said has not divulged the story in the decoration, but this fact seems to lend interest, appealing to the imagination of those who frequent the Settlement House.



**PORTRAIT OF GEORGE WASHINGTON**

**EDWARD SAVAGE**

**LENT BY THE MISSES COLVIN TO THE CHICAGO ART INSTITUTE**

A small canvas, approximately 16" by 20". John Adams is said to have declared it to be the best portrait of Washington

# PICTORIAL RECORDS OF THE GREAT WAR\*

BY A. E. GALLATIN

SOMEWHERE I have come across the statement that James Gillray, the English caricaturist, and Philippe Jacques de Loutherbourg were sent to Flanders in 1793 to commemorate the military exploits of the Duke of York. The latter artist was at one time court painter in France and afterward, going to England, was elected a member of the Royal Academy. Garrick employed him to design scenery and he also painted several works dealing with military and naval episodes. Aside from this, as far as is known, the Great War was the first to be officially recorded by artists. This innovation is one that the historian and posterity will certainly welcome, for pictures, far more adequately than the written word, were capable of recording the great conflict.

The Great War was waged to a large extent with explosives and machinery—very different from the individual combat which the soldier of ancient Greece engaged in when he went into battle. The hideousness and horror of modern trench warfare is also far removed from the pageantry and splendor of warfare in the Middle Ages—it is vastly different also from the comparatively picturesque and open warfare of the Napoleonic epoch. War pictures of to-day have almost no roots in the past; the pictorial recorder of modern warfare has had no sign-posts to guide him. For one thing, landscape for the first time formed an important feature of the war picture.

The greatest possible credit is due the British and Canadian Governments for the splendid manner in which they went about obtaining pictorial records of the war. They sent their best artists to the front and these artists covered all phases of the war in a most thoroughgoing and masterly fashion.

One might have imagined that the official British artists would have been chosen from the conservative and uninspired painters of typical Royal Academy anecdotes—the popular shams. But

nothing of the sort was done, on the contrary, England sent her most vigorous and original men. Stress should also be laid upon the fact that Great Britain gave her artists an absolutely free hand and imposed no restrictions of any kind upon them: they were at perfect liberty to go where they chose and to do what they wanted. This accounts in large part for the excellence of their work.

Great Britain chose wisely in selecting such artists as Sir William Orpen, Mr. C. R. W. Nevinson and Mr. Eric H. Kennington to depict the activities of her armies in France, and Mr. James McBey to record her campaigns in Palestine and Egypt, and no living artist could have recorded the environment of the British army and the Royal Navy as well as did Mr. Muirhead Bone. Excellent, too, are the sea paintings of Sir John Lavery. These artists, to mention but a very few, not only produced work quite worthy of them, but in many instances their art was actually broadened and developed by the War. The majority of these fine works, it is gratifying to know, are to be deposited in the Imperial War Museum in London.

Sir William Orpen has painted or drawn about 200 pictures, including portraits, studies of types and of battlefields. His portraits are most dexterous and brilliantly clever pieces of painting: rapidly executed, with the backgrounds often left unfinished, they possess the freshness of sketches. I am sure that all of Orpen's portraits are capital likenesses and also that he has got considerable of the sitters' personalities fixed upon his canvases. Painted with a very high keyed palette, as are the portraits, Orpen's pictures of battlefields are also very realistic. The pencil drawings are full of interest and show much technical ability, although it must be admitted that compared with the lithographs of Steinlen and Spencer Pryse many are rather hollow and lacking in feeling.

No artist has touched upon as many sides of the war as Mr. Bone, the famous etcher, and no artist has given us more faithful and artistic records. He has

\*An address delivered before the College Art Association of America at the Metropolitan Museum of Art, May 13, 1919.

sketched at the navy yards, he has visited the Grand Fleet and he has made drawings on the Western Front. Mr. Bone's draughtsmanship is well-nigh faultless; his landscapes, executed in pencil and wash, rank with the greatest landscape drawings made since the time of Rembrandt with whose drawings, in absolute mastery and emotional appeal, they are comparable. Mr. James McBey, a Scotsman, known before the war for his beautiful dry-points, made some very sensitive and charming pen and ink drawings, washed with water-color, in Palestine and Egypt.

With a commendable spirit of broad-mindedness and fairness, Great Britain included among her artists converts to the teachings of Post-Impressionism, Cubism and Futurism. Chief among these artists was Mr. Nevinson, whose art was largely developed by the war and which interprets the war to an extraordinary extent. Soldiers are unanimous in saying that his paintings and lithographs depict the very soul of the war. The rhythm and motion he gets into columns of marching men is really wonderful, but it is when depicting aeroplanes in flight that he attains his greatest and most convincing results. Paul Nash has successfully painted the utter desolation of the shell-torn landscape.

During the first two years of the war it was almost impossible for either an artist or a photographer to get to the Front. Mr. Frederic Villiers, one of the most famous of living war artists, having covered practically every war since the Franco-German War, was refused permission to work with the British armies, but succeeded in getting permission to sketch with the French. His very accurate drawings, made from sketches actually made on the spot, occasionally in a front line trench, were published in *The Illustrated London News*. Mr. Villiers tells me that they are the only drawings in existence depicting the first two years of the conflict, which gives them a very real value as historical records, aside from their excellent draughtsmanship.

The Canadian War Memorials Fund was founded in order that every phase of the Canadian operations both overseas and at home might be properly recorded. With

this end in view about 400 paintings and drawings by British and Canadian artists have been executed, as well as several pieces of sculpture, all of which will be eventually housed in a special building in Ottawa. It was the creation of this great artistic war memorial that inspired Great Britain to do the same thing. In addition to pictures made in the fighting zone, Canada also has series of paintings and drawings showing the training of the soldier in Canada and of all the other activities at home.

Forty or more decorative paintings of battles and battle-fields, of training camps, hospitals and forestry service, and munition factories were ordered. Portraits of all Canadian Victoria Cross men, generals and political leaders were added. Nor was the opportunity lost to purchase fine historical pictures like Lawrence's portrait of Sir Alexander Mackenzie and Romney's portrait of Joseph Brant (at a cost of \$26,000). Sir Benjamin West's "Death of General Wolfe" was presented by the Duke of Westminster.

Augustus John spent five months at the front with Canadian forces to gather material for a picture 40 feet in length by 10 feet in height, which is to form the central, dominating feature of the scheme—an epitome of modern war, with crowds of refugees, men, women and children with their household gods; soldiers in trenches, trucks carrying men to the front, the wounded being borne from the field, a camouflaged gun-position, bursting shells, observation balloons, a mined chateau; Vimy Ridge, with its destruction and desolation and havoc. Withal the picture is said to have rhythm of design, and a rare sense of order and style. Richard Jack depicts the first use of poison-gas by the Germans at the second battle of Ypres, a memorable occasion when the Canadians saved the situation by blocking the road to Calais. The same artist in a second picture, shows the Canadians moving forward at dawn, screened by a barrage, in the great battle that resulted in the capture of the whole of Vimy Ridge. William Roberts, entering the war as a gunner, paints the Turcos, overwhelmed by gas-surprise, flooding back through the Canadian artillery positions, where strength and

determination saved the situation. C. R. W. Nevinston glorifies the exploits of Major Bishop, who has a record of 72 German aircraft brought down. And there is no great Canadian success which does not find pictorial record, by either English or Canadian artists. Major Sir William Orpen, Shannon, Solomon, Philpot and many others have painted the portraits of generals in the field in their war-paint and with faces showing the effects of war's anxieties.

Here, then, is a comprehensively planned scheme for a war memorial, the execution of which has been entrusted to artists of the first rank. Later will come the building, with its landscape setting, as a constituent portion of the civic plan for the improvement of Ottawa.

With reference to this magnificent memorial which Canada has had the great vision and intelligence to create, an anonymous writer has written in a Canadian publication as follows: "A War Memorial of this kind, if it is to be of lasting value, if it is to teach future generations, to stir their imagination, to stimulate their patriotic feeling, must be a thrilling record of facts, based on personal experience. If a pictorial record of this greatest of all wars is to be of permanent value, it must be created from actual impressions whilst they are fresh in the mind, whilst emotions and passions and enthusiasms are at their highest. A 'posthumous' war picture is as valueless as a posthumous portrait. Art remains to teach posterity of the glorious past of the race, and to keep alive the flame of patriotism. Our whole knowledge of civilizations that have vanished long since—Egypt, Babylonia, Chaldea, and so forth—is derived from the scanty artistic records that have been saved from the destruction of Time and War. The visual evidence of one fragment of art teaches us more, and more tellingly and rapidly, than whole volumes of erudition."

It was in France that the lithograph first became a recognized medium for artistic expression and it is therefore not surprising to find that so many of her artists choose the lithograph as their medium for recording the events of the Great War. As a matter of fact, the most important pictorial records made in France are to be found in her inspiring posters and

in the powerful lithographs of Steinlen, Forain and Lucien Jonas. In an inimitable and masterly fashion their lithographs express the soul of the great French nation and put before us in a vivid fashion her undaunted courage and devotion to *La Patrie*.

It was but natural that Steinlen, possessed not only of a great artistic endowment, but of a profound sympathy with suffering humanity, should have thrown himself heart and soul into depicting events connected with the war. He more than rose to the occasion and in a succession of lithographs he has preserved for posterity a magnificent and unequalled record of the nobility of character and bravery displayed by the French race, as well as the appalling distress wrought upon that valiant people.

Forain's interest is in the essentials, which he always emphasizes, and his economy of means is nothing short of marvelous. A dozen strokes of his pen suffice to record an incident, strong in characterization. It was inevitable that Forain, like Steinlen, should have been completely absorbed by the war and it was likewise a foregone conclusion that the war would react upon him and his art in a powerful manner. His lithographs drawn during the war rank with his most brilliant achievements.

Lucien Jonas, an artist who has come into prominence since the war, does not make the same aesthetic appeal as Steinlen and Forain, but many of his drawings, of types at the front, are excellent. His set of lithographs entitled "The Heroic Soul of France" contains several most stirring drawings, which make a strong emotional appeal. Mention should also be made of the remarkable and beautifully painted pictures of aerial combats by Lieut. Farré.

I shall close this brief paper with a few remarks on our own pictorial records of the war. Unlike the British artists, the American illustrators sent to France lacked proper direction and were not given proper facilities for carrying on their functions. Moreover, it was the purpose of the War Department not to send painters, but illustrators, whose work was suitable for reproduction in the press. This was a great mistake. Even as drawings suitable for publication in the press the pictures

were not a success, as is shown by the very small number that the magazines took.

It was in the spring of 1918 that the eight illustrators officially designated to make records of the activities of our armies in France embarked on their undertaking. These men were appointed captains in the Engineer Corps as their duties would take them to military zones not open to civilians. Nearly 200 of their drawings were shown at the Allied War Salon in New York last December and in a fairly satisfactory manner they reflected the spirit of our men, their backgrounds and the incidents of their lives, although they were, as a collection, distinctly disappointing. Captain George Harding's pastels of marching soldiers and scenes right at the front were well drawn and Captain Wallace Morgan also made some spirited drawings, but most of the drawings were made too far away from the scenes of conflict. Some interesting paintings and drawings were executed by Mr. Samuel J. Woolf, who was not one of the official artists. It is not necessary to speak here of the innumerable paintings which have been executed in America of atrocities and battles and submarine encounters. These pictures possess no historical interest and but very few can be

considered works of art. The splendid patriotic spirit shown by the men who painted these pictures for Liberty Loan and Red Cross drives is, however, to be most highly commended. It is certainly much to be regretted that those responsible did not have the vision of the Canadians and the British and that they did not send some of our greatest painters to France. Mr. George Luks, who has painted some excellent pictures in this country, including one of the "Blue Devils" marching down Fifth Avenue, should have gone, as should have Messrs. Willaim J. Glackens, Mahonri Young, Childe Hassam, Sargent and many others. Why was not Lieutenant-Commander Henry Reuter Dahl with our fleet? America has no pictorial records of the wonderful achievements of her navy during the Great War. Every foreign country knew the value of propaganda and made particular efforts to tell their people what their working forces were doing. Admiral Sims was anxious to have the activities of our overseas fleet recorded, but the Navy Department thought otherwise.

In conclusion, why has our government made no plans for a museum to house pictorial records of the War—that is, such records as we do possess?

## ART IN ENGLAND

### AN OPEN LETTER

To the Editor,

THE AMERICAN MAGAZINE OF ART:

**M**Y first impression on returning to London life was that England was very much alive. But the life is not creative. It is, perhaps, only natural that there should be organic stirring rather than imaginative life. I find no reconstruction as yet, but much reorganization: this may be indeed the prelude to the Great Renaissance.

Like France we suffer terribly from the fact that no building has been done for five years, and the young people can find nowhere to live—the young artists cannot get studios. The cost of living is about half what it is in Paris, and a little less than in America. We get fresh fruits and vegeta-

bles, and do not depend upon tinned stuffs; and we get plenty of cheap flowers.

The housing problem depends so much upon the question of land nationalization that it is difficult to see how Parliament can fulfill its Town-Planning promises until it has solved the question of land ownership.

The miners have been sitting in the King's Robing Room discussing their affairs, but up to now we do not know how the settlement will go; the agreement regarding mines will affect the land question; the land problem affects the housing and the housing affects the industrial arts; and also the working conditions of artists. Therefore, one may honestly say that, while great reforms are in progress and England is going through a peaceful revolution, art is in many ways stagnant.



In face of the wonderful exhibitions of war pictures sent to you by our government and that of Canada, you may find it difficult to believe me. But consider those exhibitions a moment. What was there that was really new and really English in them other than point of view? They derived almost entirely from the impressionists of France, the cubists (also French) and the futurists, who are Italian.

It is a point, of course, how far invention is necessary in art. The English futurists and cubists claim, as the Pre-Raphaelites might have done, to have given an English twist and fresh development to the foreign ideas upon which they draw. In this respect they certainly are more individual than similar groups in America. But one feels a lack of a purely English well of inspiration: and one cannot say, "The English influence has spread over Europe" in this respect, as one can say of Gordon Craig, that he, an Englishman, has influenced Europe and America in theatrical matters—or as one can say of Professor Patrick Geddes that he, a Scotsman, has influenced Europe, the colonies, America, and India, with his Civics and Town-Planning philosophy. The English have not lately done in art what they have done in machinery, the sciences, or trade. Yet art is a trade, like any other.

In pure excellence of workmanship the English artist is hard to beat; especially does this apply to the British craftsman. In this we excel, and out of this love of work for its own sake a curiously beautiful spirit arises which may be termed the spirit of Britain. It is fitting, therefore, that chief among the many new organizations of the year should stand the combining of the Boards of Education and Trade, to found the new British Institution of Industrial Arts which will hold its first great exhibition in the coming winter.

Other organizations which are actively at work are:

1. The League of the Arts for National and Civic ceremonial.
2. The Art League of Service
3. The Art Theatre
4. The British Drama League
5. The Everyman Theatre
6. The British Music Society

These are only half a dozen out of the

twenty or thirty separate new societies in London alone. In the Provinces the same thing is afoot—Manchester has its "unnamed" society which is building a Little Theatre, and every town and city is preparing and organizing.

One new publisher is established in London—but his hobby is archaeology.

An excellent exhibition of war posters has been held at the Grosvenor Galleries, but the best poster artist in England is an American, E. McKnight Kauffer.

The civic movement gains in power daily, and the cities committee of the Sociological Society of London has, through Messrs. Headley Bros. of 72 Oxford Street, published a series of "Papers for the Present" in which are set forth the aims and philosophy of the Town Planning movement as understood by its originator and his colleagues.

Readers of these papers will see that the British understanding of city planning involves far more of life than the American interpretation allows for.

The Royal Academy was worse than ever this year, and the other exhibitions have not been very remarkable. The Friday Club's show was the most interesting, but in no way remarkable. The "International" was redeemed from dullness by a portrait which was, in my opinion, and in that of Sir Claude Phillips, the portrait of the year. It was painted by a new man, Vivian Forbes, and in design it was original without any straining after effect, while in manner it followed tradition and was a real work of art in every way, without attempting any extraordinary "stunt."

Another big find of the season is the cartoonist, Captain X. Kapp, who was beginning to be known in London before the war. An English Jew, and young, he will easily take the place Max Beerbohm has held unchallenged for so long; and "Max" with characteristic generosity and goodwill practically said so in a preface to the catalogue.

There is no sign of any really great sculpture—except that of Mestrovic than which nothing could be less English. Architects seem too concerned with ways and means to send out anything very new aesthetically. The drawings for public

buildings in Delhi, by Lutchins, strike the eye as the most interesting things architecturally, and they were in the Academy.

A new publication "Art and Letters" published by Frank Rutter at his gallery in Adelphi is interesting.

The Leicester Galleries scored a success with the strange modern Botticelli child, Pamela Bianco, an Anglo-Italian artist prodigy of 12 years.

Musically the discovery of a great English tenor, who made a first appearance at Covent Garden Opera early in the season, is the sensation. He is, appropriately, a North Country miner, whose musical education was undertaken by the impresario, Mr. Powell, some years ago.

The sod has been turned, and one may say that something is stirring; but conditions are not favorable for that flight of the soul which one hoped would come after war. The artistically important novel of this season is "Jinny, The Carrier," by that consummate old master with a young heart, Israel Zangwill.

A volume of poems by Herbert Trench is also important; and there is a literary sensation in the shape of a book prefaced by Barrie, which was written by a child.

Artists who are not in America consider that England will be the art center *par excellence* for the next few years, if only because living here is half the cost of living in France.

At the first big meeting of the Art League of Service, F. W. L. George spoke up for Trades Unionism for artists and F. Wyndham Lewis spoke at length on decentralization, suggesting that it is out of date for artists to herd together in any one city, and that they should spread themselves over the country and make centers of their own in places where no "art" exists. A London county council doctor spoke forcibly on the value of art to the people, and blamed artists in general for having chosen to live in comparative comfort surrounded

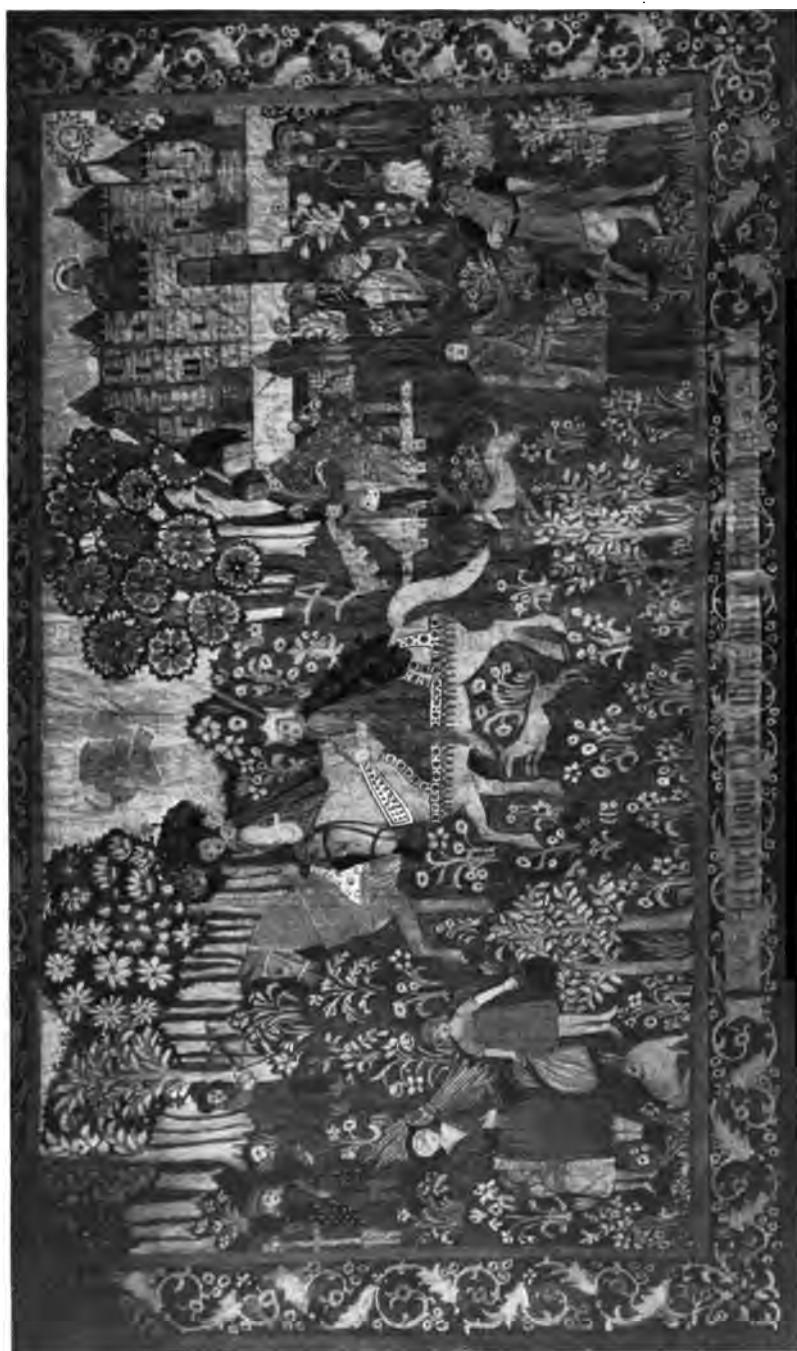
by pretty things instead of going like missionaries and prophets into the world as it exists. To which I replied by asking if this whole matter was not the fault of the city counsellors, who have neglected in each district to employ the artists living there? This subject was not thoroughly thrashed out, but efforts are being made to wake up the mayors and councillors. The London County Council schools do splendid work in the matter of teaching, and the Principal of the Central School has inaugurated a scheme for training shop assistants so that they may cultivate the taste of purchasers. The arts and crafts of England are at last coming into their own in this respect, and the seeds sown by William Morris are bearing wonderful fruit. At Hammersmith, where he lived, I am struggling with the Borough Council to make it realize that a ceremony designed by Brangwyn, who lives in the region, would not cost more and would be more satisfactory than a school-treat!

Henry Wilson, our master craftsman of England, was in charge, with Sir Frank Benson and others, of the celebrations which took place at the signing of Peace; but Bernard Shaw was against these ideas, believing that national, like personal expressions of feeling is spontaneous, and cannot be ordered by any Board of Works. Yet if not ordered, we have riotings, "trafficking" and changing hats, coupled with drunkenness. A line of demarcation between Shaw and the Board of Works will sometime be discovered.

The *Daily Herald*, organ of trades-unionism, and one of the most alive of London papers today, has already published two articles on the idea of a Labor Pageant for May Day 1920.

Many ideas are in the air—all cannot live, but a strengthening of the scaffolding in all cultural matters is evident.

AMELIA DEFRIES.  
Royal Institution,  
London.



CURTAIN FOR THE THEATRE OF THE ELIZABETH PEABODY SETTLEMENT HOUSE, BOSTON  
Designed and executed by the Students of the School of the Boston Museum of Fine Arts  
(See page 463)



SNOW

COPYRIGHT BY B. H. WENTWORTH

BERTRAND H. WENTWORTH

## MR. WENTWORTH'S PICTORIAL PHOTOGRAPHS

**B**ERTRAND H. WENTWORTH, a group of whose photographs are reproduced herewith, is a master craftsman of the Society of Arts and Crafts, Boston, and holds a prominent place among contemporary pictorial photographers.

He uses photography as the painter uses pigments, as a medium of expression—a means whereby nature may be pictorially interpreted. He has those prerequisites of art—keen appreciation of beauty in nature—knowledge of composition, understanding of the relation of light and shade, technical skill—and we might truly add—unending patience.

As with his medium, effects must be translated upon the spot (never from memory), he must be ready to take instant advantage of the moment desired, and for which he has often long waited. His pictures are not accidents. First he finds his composition; then he waits, sometimes

hours, sometimes days, occasionally months for the right effect of sunshine or mist, flat light, or accentuating shadow. It is often said that the perfect composition is rarely found in nature, and it is true that the artist's business is to carry out through his art nature's intention. The photographer like Mr. Wentworth does this by matter of choice and by astutely working with light and atmosphere as adjuncts. The sea, the pine woods, winter landscapes, he has made his specialty, and the majority of his themes he has found in the vicinity of his home at Gardiner, Maine.

He began making pictures for his own pleasure, and exhibiting them for the benefit of his friends and neighbors. Gradually his work became known outside of his state, and in recent years exhibitions of his prints have been shown by invitation in many of the leading American Art Museums. His art is of a high order.



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THE COMING OF A FAIR WIND  
Photograph made on the Coast of Maine by  
BERTRAND H. WENTWORTH



**LEAPING SURF**

**BERTRAND H. WENTWORTH**



**THE SEVENTH WAVE**

**COPYRIGHT BY B. H. WENTWORTH**

**BERTRAND H. WENTWORTH**



VICTORY WAY. SPEAKER'S STAND, SHOWING SERIES OF MURAL PAINTINGS

## A NOTABLE SERIES OF MURAL PAINTINGS EXECUTED FOR THE VICTORY CELEBRATION, NEW YORK

**I**N connection with the Victory celebration in New York a notable series of mural paintings was executed. On the block between 47th and 48th Streets in Park Avenue in what was known as "Victory Way" was the speaker's stand, the background for which was formed by a frieze of mural paintings 160 feet long and 10 feet high. This was made up of seven paintings entitled, "The Continents of the Earth Contributing to Victory" intended to recall to the minds of all those who passed or who listened to the speakers, the world-wide scope of that common impulse which resulted in the victory which was celebrated. It exhibited the nations and races of every continent moving forward to a common goal. It was the

spirit and character of the continents and their peoples which were expressed, by a treatment which avoided the commonplace and obvious symbols and attributes so frequently employed in mural decoration. It was set in a frame of rich, dull gold, on a black base which was interrupted at points corresponding to the divisions between the pictures by gold colored buttresses in which formal clipped trees were set. From these buttresses rose tall gold flagpoles bearing the Victory Banner in blue and gold.

The central panel, 15 feet high and 28 feet 6 inches wide, by Arthur Crisp, showed the "World Victorious." Victory, typified by a winged figure in silver armor, mounted on a white horse and heralded by trumpeters, advanced over a prostrate dragon



THE WORLD VICTORIOUS

Central panel of series of Mural Paintings  
 Victory Way, Park Avenue, New York  
 Height 16 feet

ARTHUR CRISP





AFRICA

ARTHUR S. GOVEY

typifying the enemies of the world. To right and left were grouped the standard bearers of the Allies bearing aloft the Allied flags.

All the other panels were 10 feet by 21 feet. "North America," by Frederick J. Waugh, indicated the mobilization of all the moral and material, civil and military resources of the continent. "South America," by Charles S. Chapman showed Brazil advancing to Victory supported by the agricultural and transportation facilities of the South; in the background was a

huge idol and a building of Spanish character indicating the old Aztec traditions and the Spanish occupation. "Australia," the farthest panel to the north, by James Monroe Hewlett, indicated by a series of symbolic figures and adjuncts the wealth and resources of Australia in gold and pearls, wool, cattle and wheat. New Zealand was included in this composition. On the southerly side of the central painting was "Europe," by W. T. Benda, in which Science, Art, Labor and Agriculture supported the military forces of the conti-



ASIA

EDITH M. MAGONIGLE

ment. To the right of Europe was a panel representing "Africa" by Arthur S. Covey; a caravan issued from the desert bearing the wealth of Africa for the common good. The last picture on the right was "Asia," by Edith M. Magonigle, in which all the participating races were shown moving forward led by a pair of Arab falconers. The white elephant and the pinnacles of Siam, the great walled gates of China, the camel of the Asiatic deserts and a colossal figure of Buddha formed the background for a hurrying throng of brilliantly clad figures representing the various nations. The composition was terminated at the right by the colossal figure of one of the legendary heroes of Japan.

The extraordinarily harmonious result in color and composition was due to the procedure followed. The Chairman of the Advisory Art Committee (H. Van Buren Magonigle), called into consultation Mr. Arthur Crisp, Vice-President of the Architectural League of New York, whom he appointed Chairman of the Sub-Committee on Mural Paintings, Mrs. Magonigle and J. Monroe Hewlett, the President-elect of the Architectural League. Each of these three painters submitted a sketch for a general scheme. That suggested by Mrs. Magonigle was chosen as the most promising. The group was then enlarged by the addition of the four other painters and a meeting was held at which the general scheme fully defined was placed in the hands of the whole group.

Each painter then made a sketch in color at a scale of three-quarters of an inch to a foot and brought it to another conference, at which compromises and adjustments were made tending to bring them all into harmony. This process was repeated and

another session held by which time all the points at issue had been settled sufficiently for the artists to proceed with their full-sized cartoons.

All the paintings were done at the same time and at the same place—the scenic studios of the New York Studios. Some of the painters prepared careful cartoons at their own studios and brought them to the scenic studios and transferred them to the canvases. Others preferred to draw theirs directly on the canvas from the small scale sketch. A sub-committee was appointed to mix tones of red, blue and yellow which were to be the basic colors for all to use. It had already been determined that in order to unify the whole group of panels the same blue should be used for a background and that this background should have a conventional diaper pattern of gold upon it. When examined each panel was found to be quite different in color treatment from all the others and the temperament and individuality of each of the group was clearly manifest, although each painter used the same basic colors. The use of basic tones and of the dominant background of blue and gold which ran through the whole series were the elements which contributed to so complete an effect of unity. It was the first time in the history of American art that a series of paintings of this serious character and magnitude, painted especially for the purpose, had ever been exhibited in the open air. Some of the mural decorations at the various expositions have approached them in importance, but these have been the work of individual painters, not the work of a group. The success of this collaborative effort is an event of great importance to the art of America.

## THE NEWCOMB ART SCHOOL

**T**WICE the Newcomb School of Art at New Orleans has outgrown its quarters. Within the past year the college has moved for the second time. It is now occupying three fine buildings lately completed which will eventually be a part of a group on the campus adjoining Tulane University, of which Newcomb's College is the woman's department.

In 1887 the "chair of art" was located in a hall bedroom of a downtown residence. Three years later the college moved to the residence district. The now "department of art" was assigned the upper floor of the academic college.

While the college was working out its difficult problem of establishing collegiate grade in a land in which the blight of war



POTTERY JAR AND EMBROIDERED TABLE COVER

NEWCOMB ART SCHOOL



BOOK BINDING BY STUDENTS

NEWCOMB ART SCHOOL

had effaced educational standards, the art was expanding. In 1895 it required and was given a building of its own—a very good one—and became a school of art. Five years later the growth of the art craft idea called for further room and was answered by another art building. Here the pottery became famous and embroidery, jewelry, and book-binding were developed to an assured standing. The college achieved its "A" grade and fellowship with the best American colleges.

The School of Art received the award of Grand Prize at the San Francisco Exposition. The potentialities for the advancement of art for which this school stands are great. *Vita sine arte vacua est* and not alone is the life of the individual empty without art, but that of the community as well bears the stigmata of boorish materialism when art is absent.

That this evangel of art in New Orleans should have achieved such recognition that the administration felt justified in so monumental a building, is a circumstance which should not escape the attention of educators.

The State has recognized its duty to its children in very many forms of advanced, specialized learning, but for reasons not greatly to its credit, art has not been among them. Very few of these United States have regarded art as possessing economic significance. Our dullness in this has added immeasurably to the wealth of other nations. No particular gift of prophecy is needed, however, to predict a change in the estimate of values in the future.

The Art School at Newcomb College found support and public approval by steadily maintaining the thesis that art begins at home—that its first usefulness is to the shop where things are created—created without beauty—that upon the broad foundations of the industries that require refinement and beauty for their highest success, may be reared the apex of interpretive art in which the soul of the nation is revealed.

The Newcomb College, School of Art, has been in active existence for thirty years or more, having been established in 1887. At the very outset it devoted its resources and efforts to the establishment of a con-

nection between Art teaching and wage returning industry. During the years of its existence it has built up various successful industries, the best known of which is Newcomb pottery. This production has agents in upwards of fifty cities, and is a well established business, returning a livelihood to a number of people, and has received honors in all International Exhibitions since 1900. At this time the exhibition of its product at Paris brought its first bronze medal. The silver and gold medals have been awarded since then. At San Francisco this school, by reason of its exhibition of practical Art work, won the honor of the Grand Prize over all competitors. This honor was not brought about through an exhibit of pottery alone, but on account of combined excellence of its exhibit of pottery, embroidery and jewelry. Another practical work has since developed in book-binding. All of these crafts are conducted not merely as class exercises, but maintain a continued outflow of professional product which amounted, at the close of the last fiscal year, to between eleven and twelve thousand dollars.

A proper understanding of the work of Newcomb College requires one to remember that New Orleans is not a manufacturing community. The original obstacle in the path of development lay in this fact. A commercial city, the port of extent for a great agricultural section, did not also furnish support for trained craftsmen in its manufactures. If, therefore, the Art School was to continue to function with the expectation of establishing an understanding of the relation of Art to social development, it must furnish an object lesson. Those in charge were, therefore, obliged to become manufacturers and merchants as well as teachers. In this particular this art school differs from the status of other schools of similar intention. It has established and runs a factory. The pupils are thus fitted to pass from the class-room into a self-supporting industry.

Quite the most striking thing about this whole situation is that the management should see in Art so great a value to the community that it has been willing to invest so largely. Such betoken wise and wide vision—that imagination which constructs as well as dreams.



THE BABY'S PORTRAIT OF HIS MOTHER

A painting by BEN ALI HAGGIN

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## PLAYFULNESS IN ART

It is all very well to urge the importance of art and to do what we can to encourage better production, but is there not a little danger of our taking art too seriously—as, for example, we have taken our national game of baseball—and thus lose more than half of its joys? Art is the laughter of the world—and first of all stands for joyousness. But what uses we put it to! What excuses we make for it! Solemn monuments, dull portraits, almost always something that has a use or a serious purpose. It was sheer love of beauty which first led to ornament—the garment was embroidered to make it more lovely, and it was a happy task. In the days of the della-Robbias mischievous little cupids—or cherubs, as as you will—were wrought in terra cotta, fayence; coats of arms were gleefully embellished. Behind the seriousness of the master craftsman was a sense of humor—a contagious chuckle. The French artists of a later period were even gayer, and if at times they seem to have become quite frivolous, they were not flippant and, at least, they added a note of joyousness to the world. The great trouble today is that we take ourselves too seriously and regard

our professions as something to be bravely and heroically borne, forgetting that at its grayest life itself is a holiday, a thing of gladness, a gift of God. Perhaps, we do not master the technicalities of art sufficiently to be able to be playful in it, but we certainly think too gravely of it and of ourselves.

There is no great creative work wrought without labor and pain; but the delight of creating far outweighs the sorrow. The artist who loves his art makes it not merely a means of livelihood and drudgery, but a playfellow, a pastime, it is his life, and art, like a little child must sometimes be humored. Let us laugh oftener, let us have more merry works in bronze and stone and paint—let us embroider the garment of everyday life, let us hold a less tight rein over our imaginations, let us sometimes up and away—galloping gayly into new fields of fancy, let us perpetuate through art pleasures of the highest order and best type that we may be a truly happy, as well as noble people.

## MORE ART MUSEUMS

The recent death of Andrew Carnegie has brought to mind the Public Library which, largely due to his munificence, has rapidly multiplied in recent years. A town without a Public Library is now rare. Why in the next decade should not the Public Art Museum attain the same multiplicity? Surely all the wisdom is not in books, but if it were, beauty would still be a need of life. Some will say that Public Libraries have not made a reading public; that six books in the home are worth sixty or six hundred on the shelves of a Public Library; while others will tell us that Art Museums are the curse of modern times—that in the time of the Medici there were none. True, but we are living today—not then, and those who so speak have never hungered. The Art Museum, conserving beauty and making it free to the people is, like the Public Library, a necessity of modern life. It may serve as a workshop and so be reckoned an economic asset, but its highest function is the field of pure enjoyment wherein ideals are cultivated and deep contentment found. Let us have more Art Museums.

## NOTES

THE FIRST  
ART ACADEMY  
IN AMERICA

Richmond, Virginia, has a unique artistic and scientific heritage in that in 1786, the tenth year of our Republic, the Academy of Sciences and Fine Arts of America—the first academy of its kind to be formed in this country—was here founded. The establishment of the Academy was the result of the zealous work of a scholarly young French officer in the American army of the Revolution, the Chevalier Alexander Marie Quesnay de Beaurepaire, with the assistance of our ally, France, and the support of the far-seeing men and women of Virginia and other states in that day, numbering some of the most famous names of the period. An Academy Building was erected on the square now bounded by Twelfth, Broad, College and Marshall Streets, the cornerstone of which was laid by the Masons of Lodge No. 13. The founder President made a visit to France, in the interests of the Academy, and received the approbation of the King and of the Royal Academies of France.

Owing to the French Revolution, the patriotic young Frenchman was prevented from returning to Richmond to manage the Academy, and the brilliant project did not reach full maturity.

The list of subscribers to and members of the Academy, including some of the most brilliant men and women of the eighteenth century, both here and abroad, the list of names of the first council of administration in Richmond, and of the Committee of Correspondence in Paris, the constitution and by-laws and the impression of the seal of the Academy are extant.

The aims of the Academy are thus summarized: The organization of people interested in the sciences and arts: The conferring of degrees upon a limited number of persons eminent in the sciences and arts: The establishment of an art gallery and museum: The maintenance of a department of printing and engraving: The establishment of ateliers of arts and of crafts: The erection of an auditorium: The collection of learned papers and books: The opening of schools in the following

branches: Foreign languages; Mathematics; Drawing and Design; Architecture, Civil, Military and Naval; Painting, Sculpture, Engraving; Experimental Physics; Astronomy; Geography; Chemistry, Mineralogy; Botany; Anatomy, human and veterinary; Natural History.

These aims have never been fully accomplished, and Richmond today is in need of such an Academy. There are, however, in Richmond, organizations and institutions carrying out certain features characteristic of the original plan and it is purposed through a federation of the art, musical, scientific, historical and educational associations and institutions of Richmond, to be entitled "The Academy of Sciences and Fine Arts of Richmond," to restore to the community the old Academy adapted to modern needs and conditions.

CHILDREN'S  
MUSEUM  
IN DETROIT

Through the interest and generosity of the public, the cooperation of teachers and supervisors, and the encouragement and suggestions given by the Director of the Detroit Museum of Art, and the Museum staff, the Children's Room in the institution has been made a success during the year and a half of its existence. Two lines of activities which have been developed are the lending of collections for class-room use to the city schools and other educational organizations, and the holding of exhibitions in the room. Since last November there have been three exhibits in the Children's Room: "The History of Detroit," "Common Birds and Mammals of Michigan," for the Boy Scouts and Scout Masters of the city, and an exhibit of work made for the Junior Red Cross by the Manual Training and Art Departments of the city schools, the Recreation Centres, and the Art Department of the Highland Park Schools. The latter exhibit was given at the request of Mr. Henry P. Williams, Educational Chairman of the Detroit Branch Junior Red Cross, who has asked that the exhibit be reopened next October when the State Teachers' Association visits Detroit.

It is intended that a part of every exhibit shall be the work of the children; for example, when the "History of Detroit"

was exhibited, the groups showing in miniature the "Huron Village" the "Coming of the French under Cadillac," the "Stockade," and "Fort Lernoult" were the work of children, and during the textile exhibit children from the School for Cripples wove on a hand loom a rug for the Children's Art Centre in Boston. Prominent local collectors assisted the children by lending their treasures.

In addition to the city schools, which have borrowed over 300 collections, private schools, churches, Scout Masters, the Society of Arts and Crafts, and other organizations have borrowed from these collections, the nucleus of which was formed by the biological, historical and geographical material in possession of the the Museum, although not properly within its scope.

SUGGESTIONS  
FOR  
INSTRUCTIVE  
READING FOR  
ART STUDENTS

In a Bulletin of Pratt Institute Mr. Frederick Baker, Instructor of the Life Classes, made the following interesting and helpful suggestions with regard to students' reading: "What would you do if your house took fire while you were working on an important commission? Cellini tells what he did while casting in bronze his celebrated Perseus, and he also tells many other very interesting and exciting things in his autobiography. Have you read it? It puts you right into the life of the Renaissance. There are many other very worth while books in the Library across the street that will help you in your work and feed your mind with ideas. Art appreciation is of slow growth. Are you growing? 'Art for Art's Sake' by Rodin, and 'Art for Life's Sake,' by Van Dyke will add a foot to your artistic stature. 'Delight, the Soul of Art,' by Eddy tells how to enjoy your art. 'How to Study Pictures,' by Caffin shows how to get at the inside of things, as does the 'Meaning of Pictures,' by Van Dyke. 'One Hundred Masterpieces,' by La Farge is beautifully written and it is an open gate to the realm of the truly fine in art. If you delight in philosophical speculation, read some of Raymond's books, his 'Representative Significance of Form,' or 'Art in Theory' will interest you. Ideas are what move the

world. Have you any ideas? Get a mental background—the Library is full of material. If you need help in anatomy consult Thompson or Dunlop. If you want to know more of the figure, look up Poore who also helps in composition. Are you interested in Design? 'Design in Theory and Practice,' by Batchelder, and 'A Theory of Pure Design,' by Ross give help, with side lights from Crane in his 'Basis of Design,' and from Meyer in his 'Handbook of Ornament.' Munsell has something interesting to say on color and for more complete information look up Rood who goes deep into the subject in his 'Students' Textbook of Color.' Luckiesh has a good deal for the commercial and technical man and gives very useful information in his book 'Light and Shade.' Why try to get something for nothing from yourself? Fill up and you may have something to give. It would take too long to tell of all that can be found both in the Art Reference Room and in the Circulating Department. Go over and state your needs and browse around a bit on your own account. The appetite will grow as you feed and so will you. As a good Pratt student, your ambition should just about fill all space like the ether, but not in such intangible form. Give your muscle exercise by carrying books home every day and your mind exercise by reading them. In days long gone by they chained the books to a desk, now they have to chain the superficial student. How is it with you? Are you a real student or one with talent but without reading and ideas?"

DENVER'S  
ARTISTIC  
PAGEANT

A Pageant based on Omar Khayyam was given on the estate of Mrs. Walter S. Cheesman July 10, 1919, Denver, Colorado. The proceeds went to the MacDowell Memorial fund to help struggling authors. Over 200 persons took part in the presentation, more than 90 forming a chorus of "Persian" singers. Mr. Henry Housley composed the cantata, given in six parts. First a part was rendered by music in which the quartette, singing together or individually, gave balance to the chorus. This part was then repeated by dance or pantomime. Each one appeared in his role retiring to join



the others, like himself, seated in the dimly lighted back-ground. Thus, at the end, all were grouped together. But as the closing march began each one passing again before the guests left in the order of his entrance.

The garden was shielded by a screen of slender aspens; the moon, a perfect disc; roses softened by its silvery light spread over trellis and rockery.

In such a setting hundreds were carried off as if by magic to the dreamland of Persia where Omar, returned again to earth, and pictured life with its brief happiness and vanities.

The crier striking on a massive bowl of bronze sounded "welcome" to the guests. "Wake for the Sun beyond yon Eastern Height" was interpreted by the dancing of a lovely young Indian girl. This dance seemed to be the awakening of life itself.

"A Book of Verses underneath the Bough," brought to life *Thee*, a tall and powerful figure, contrasting strikingly with the almost diminutive *Thou* looking up into his face.

A fair Lady stroked a brilliant red and green parrot as she passed, another admired her perfect features in a mirror, while a third with upturned nose ostentatiously fanned in cadence to her haughty strutting. All were vain in the charms which soon would fade and perish. Sultan after Sultan, with all their pomp and wealth of captive kings or slaves, had but a moment to impress the common vulgar. "Look to the Blowing Rose," a most beautiful soprano solo, was echoed enchantingly by the murmuring breeze, perfumed by the garden's roses. Like the flower with all its beauty, the sultan soon faded to a vague remembrance.

Life seemed dull and drab until its humor and moments of happiness were pictured by the Potter thumping his wet clay. The vases came to life and Vanity, Misshapen, Revolt, Joy, Good Nature, and Tipsey, told their stories. Each enveloped a figure impersonating the characteristics told by the quatrains read aloud. In blues, red browns, or golden yellow they stood out well defined against the minaretted screen which formed the potter's house.

"And not a drop that from our cups we throw" and "Ah my beloved" suggest this

love of wine so futile yet so prevalent. The Seeker after Truth and Joy considered Learning and Religion as his solace, but finally accepted the bowl offered by the Minister of Wine. Now satisfied he took his place upon the throne of Saturn. Behind him hung a rug of the purest Persian design, by the side of which were bowls of fresh bright fruit, a double appeal to appetite and desire for beauty.

In the light of the slowly setting moon now danced the shadows—grey wraiths floating like smoke. Incense rose in clouds from burners held and moved in cadence to the stately music. A light of blue made the atmosphere cool and soothing. And as the smoke was thus blown by the wind, Flame, a figure in fire color and blue, suddenly was fanned to life. Springing up it darted here and there, through the shadow shapes.

Spring danced before the guests once more, even fresher than at first, leaving a greater hope for the future. At her departure all followed, each as he had first entered passing before the guests in a setting truly Persian. Flowers here and there brightened with their many fresh colors the greensward which formed a most natural and soft carpet. As a background ran from one side to the other a hedge enriched by fruit and flowers. Through the leaves a panel of gold with trees of royal purple silhouetted against it, struck a note which fairly sang. At one side, majestic in itself, was the throne of Saturn. The hedge parted at the center allowing a vista down which one's eyes might follow to the lily pond with a curtained pergola beyond. Blue light and grey moved over the fabric from time to time with the gentle breath of air.

The settings and costumes were kept as Persian as possible. A group of over ninety illuminated manuscripts, lent for study by Dr. R. Meyer Riefstahl of New York City, were carefully followed. Groups taking part in the pageant met at the gallery, making drawings, and color notations, jotting down hints for details of scenery or dress. Flowers here and there brightening the lawn, the minaretted buildings, golden backgrounds, and Omar himself reciting his quatrains from some high roof—these were little niceties adopted from such miniatures.

Turbans, tightly fitting sleeves, upturned slippers, and fingers or toes fashionably colored red, all such details were carried out faithfully. "Spring" the most graceful figure, who danced at the opening and close of the pageant apparently had stepped from her frame of some precious Indian manuscript to live again for our enjoyment. Her darkened skin was lightened by ropes of pearls, and, over her Eastern "harem skirt" an overskirt, as delicate and mist like as a spider's web, spread out stiffly, giving character.

Illuminations of Persia, Turkistan, India, Turkey and Armenia offered ample suggestion to those who played the part of Persian Lords and Sultans or their captive kings and prisoners from far off Eastern lands.

In the gallery of the Denver Art Association, at the same time that the precious illuminations from the East were on view, an opportunity was given to see how our modern artists are designing settings as appropriate for their productions as the Persian garden was for the Omar pageant. The men from the time of Robert Edmund Jones were represented by miniature theatres with their settings lighted with appropriate color as they would be in the Little Theatres themselves. Like the blue light brightening the smoke of the incense of Omar's shadow shapes, so in C. Raymond Johnson's "Poetic Play in the Spirit of The Bacchae" the blue and green light issuing from the single doors at the right and left of the scene expressed the mood and spirit of the production. Unconsciously our eyes were carried up by cleverly placed stairs on top of which a figure stood. In the red violet light it seemed to lose much of his material form. At its side the single massive column, repeated in a way the vertical line of his upright form. Blue purple was the background in which we gazed, allowing imagination free play, unlimited by material barriers.

As the flowers suggested the garden and the screens the edifices in the pageant of Omar, so these stage settings say just enough to indicate the character of the scene. The wood scene by John Wenger, for example, is but a single piece of burlap orimng a semicircular "set" on which the

dense woods with all their interwoven branches and heavy foliage is pictured to our mind as it appears lighted in green and cool blue. The flat treatment of Omar's setting with its royal purple trees against a field of gold drew inspiration from an illuminated page of three centuries ago from Persia. Such flatness the stage designer Armfield proved artistic in his Byzantine scene for Ruth St. Denis shown at the gallery.

Thus from the triple opportunity to see designs and models of stage settings, the miniatures of Persian life and then, the pageant helped by both of these, it was quite evident how art and the stage enhanced each other's attractiveness.

#### ART SERVICE LEAGUE, CHICAGO

The Midwest Section of the Division of Pictorial Publicity of War-time worked in such perfect harmony that the announcement to disband was received with regret and a feeling that the cooperative energy should not go begging. Oliver Dennett Grover, Chairman in Chicago, called his fellow workers together and from their deliberations has arisen the Art Service League which promises to unite its efforts for public service, municipal, state and national, and to endeavor to bring about a better understanding between the public and artists, on the grounds of the manifold uses of art and its development as a national asset. Oliver Dennett Grover was elected president of the organization reconstructed and its work will follow under the guidance of committees, each of which is headed by a live individual in his particular sphere, be it that of architecture, sculpture, painting, music, literature, or landscape art.

#### COTTAGE DESIGNS COMPETITION

A competition for cottage designs has been conducted by the Royal Institute of British Architects. The premiated designs, numbering altogether forty-nine, have been published in book form, together with notes and comments by the assessors and a series of general recommendations to local authorities on the steps to be taken and the principles to be followed to ensure the success of their housing plans.

Included in the President's report, which accompanied them, to the Local Government Board was a suggestion that a group of houses should be erected from the premiated designs in or near London to serve as models in connection with the Government Housing Schemes. The suggestion was accepted, and the Institute was informed that the Local Government Board was in communication with the London County Council with a view to the work being carried out by the latter in conjunction with the Institute and the Local Government Board architect, the idea being that the Council should provide a site, and that eighteen houses should be erected from the premiated designs in the Cottage Competitions and six from those in the Local Government Board's Housing Memorandum. A suitable site has recently been provided on the London County Council's Old Oak Lane Housing Estate at Hammer-smith, and arrangements for the erection of the cottages are in progress.

COMMITTEE  
FOR THE  
FINE ARTS  
OXFORD  
UNIVERSITY

The University of Oxford has recently established at the University a Committee for the Fine Arts. The Royal Institute of British Architects has been

invited to give an opinion on this matter, and the views set forth in accordance therewith are as follows: (1) that the policy of the University in regard to the Fine Arts—and particularly architecture—should be educational, not instructional in any strictly technical sense; (2) that painting, sculpture, and perhaps especially architecture, could be advantageously studied at Oxford from the critical and historic standpoint; and (3) that a knowledge of drawing need not be a necessary condition of admission to the course of study in architecture which the University has in contemplation; and that ignorance of technique, method and material should not be a bar to initiation into the study of architecture. It was further suggested that, without establishing a School of Fine Art, the University might with advantage incorporate a course of study in Art as part of the syllabus of the School of Literae Humaniores as well as of the History School, and that a Craft Museum in which something of the theory

of construction in various materials might be learned would be helpful. Would that some of our American Universities would do likewise!

ART AND THE  
NATIONAL  
PARKS

George Elbert Burr received an invitation from Stephen J. Mather, director of the National Park Service, Department of the Interior, Washington, D. C., to go in July with the Sierra Club to the unexplored portion of the Yosemite National Park to make a series of etchings. It is a great compliment to the artist and his work that he should be chosen for the depiction of this entirely new field, rich with possibilities.

An article on Mr. Burr by Theo. Merrill Fisher appeared in the February, 1919, number of this magazine, accompanied by illustrations of some of his etchings, and giving details of his successful career from the time of the first material recognition of his ability in 1892, when he was commissioned to illustrate the catalogue of Heber Bishop's collection of Chinese porcelains, bronzes and jades. He is particularly an exponent of the scenery of the Southwest which he depicts with unflinching discernment and facility, and his work has been exhibited in many of the larger cities of the country.

THE NEW  
BRITISH  
INSTITUTE  
OF INDUS-  
TRIAL ART

A long-felt want will be filled by The British Institute of Industrial Art recently inaugurated at the instance of the Board of Trade and the Board of Education, if, as it bids fair to be, it is run on proper lines. During the recent period of reconstructional effort, numerous societies, leagues and associations have sprung up, filled with artistic eagerness, backed by men and women of repute, schooled in thought of the right sort. The new Institute should be the means of coordinating the activities of such bodies and with their aid should bring home to the masses the real need for art.

The Institute has as its first Council of Governors ten gentlemen of repute in widely differing fields of activity. These have been appointed by the Government. A circular which appeared in the Press



THE NEW HECKSCHER ART GALLERY, HUNTINGTON, LONG ISLAND

shows that in the new order of things a vast field is to be covered in order to secure full recognition for art. In the past it has been left to the distributor's buyer to decide what the public should have, and people from the provinces or from abroad had no general headquarters at which to seek advice regarding articles which they desired to purchase. At present inquiries regarding war memorials are flowing in from all quarters.

Within a few months the Institute hopes to have graphic and descriptive records of all the finest works of modern times, ecclesiastic, civic, and domestic. To this end Bishops and Deans, Town Clerks, and Architects have been asked for advice in their respective lines. Through Consuls, specimens of types of work in demand in foreign markets are obtained.

It is proposed to open a permanent exhibition of works produced both by individual craftsmen and by manufacturers, works by the former to be sold on commission, while the latter will pay for space. This feature will be unique in art annals in England as it will always be open. Exhibits will be submitted to the most competent body of experts procurable, consequently the standard will be extremely high.

It is hoped that a substantial sum will be available each year for the purchase of works for the nation. Thus the craft-worker will have his work exhibited in his own lifetime.

Art masters will aid the Institute to keep

a register under generic headings of all competent designers who leave the various schools each year. With the aid of Joint Industrial Councils, Manufacturers' Associations, Trade Unions, and other bodies, a register of firms who employ designers will be formed. While the Institute will do all in its power to foster the small crafts and to develop the traditional manual skill, it will also do its utmost to encourage those qualities of machine production which are capable of refinement through proper understanding and handling. We in America would do well to follow the example of Great Britain in the matter of the establishment of an institute along somewhat similar lines.

#### A NEW ART MUSEUM

Long Island has long been famous for its art colonies, especially those of the summer on seashore or sound, and many painters and sculptors have established homes and studios on Long Island soil, either within the limits of the Greater New York or in Nassau and Suffolk Counties at places like Westbury, Roslyn, Oyster Bay, Huntington, Rockville Center, Bayshore and the Hamptons, all of which can claim some well known artists among their residents. The picturesque North Shore, the ocean and the sand dunes and the lighthouses and windmills of the South Shore and the peaceful rural scenery of the middle portion of the Island all make their appeal in their several ways to the

man or woman whose soul is attuned to appreciation of Nature and her charms.

But though individual artists or groups of them may be found at many different points on "The Little Continent of Long Island," as Bayard Taylor called it, galleries for the housing of pictures and other works of art are few and far between after leaving Brooklyn, with its magnificent Brooklyn Institute Museum. An exception is the Parrish Museum at Southampton. That is on the South Shore. The North Shore towns have no temples of art worthy of the name in which to hang the canvases which artists may paint recording the beauties of nature in their vicinity. But this is to be remedied at Huntington through the princely generosity of one of the public spirited citizens of that community, August Heckscher, who has already done much to enhance the attractions of this historic and beautiful village.

Several years ago Mr. Heckscher acquired a tract of land of considerable extent located within about a quarter of a mile of the center of the Village of Huntington and began its improvement and development as a park and when he had spent about a quarter of a million dollars, had made several charming lakes out of some ponds that were on the property, and in short made of it one of the most delightful small parks to be found anywhere in the United States, he presented it to the people of the town, especially the children. Upon the 35 acres of the park were set out more than 300 varieties of trees and herbaceous shrubs, mostly from the famous Bronx Park, New York, making the park educational along the lines of arboriculture as well as a place of healthful resort and an asylum for the birds. In recognition of this generosity the citizens of Huntington erected in the park a boulder with a tablet inscribed as follows:

"To the little birds that migrate and to the little children who fortunately do not. May it serve to occasionally remind their elders also that Nature is beautiful, is bountiful and is immortal." In these words Mr. and Mrs. August Heckscher presented this park to the Town of Huntington and endowed it in perpetuity. The citi-

zens of Huntington have placed this tablet in grateful appreciation of the gift."

And now Mr. Heckscher is building in this park a Museum of Art which is to cost over \$100,000 and which will make Huntington one of the few places in the United States, outside the largest cities, which possess galleries of such extent and importance. The walls of the gallery are in process of erection and the completion of the structure will afford opportunity not only for housing within it many treasures of art but gathering about it art influences and facilities for study of art which will make Long Island more than ever a center of activities and interest on such lines.

The architects of the gallery, Maynicke & Franke of New York, have designed it in the classic style, simple, pure and impressive. In dimensions it will be 115 feet long and 50 feet deep and one story high but the one story will be of sufficient height to give an impression of dignity. The interior will embrace a statuary hall in the center and upon each side will be picture galleries. It is understood that among other things these galleries will house will be the extensive collections of paintings and art objects assembled by Mr. Heckscher. A special study has been made by the architects of the top lighting, both natural and artificial, and some novel features will be introduced. The exterior will be of French limestone and the structure throughout will be fireproof. It is understood that Mr. Heckscher will present the gallery to Huntington on its completion.

The plans for the interior of the building provide that as the visitors pass into the statuary hall their attention will be arrested by a circular alcove at the opposite end in which will be a fountain group representing "Childhood," the execution of which is being entrusted most worthily to Miss Evelyn B. Longman.

The Huntington Soldiers' Memorial Committee is considering a suggestion made by August Heckscher that the memorial take the form of a symbolic mural painting for the Art Gallery to be executed by Albert Herter, a Long Island artist.

E. H. BRUSH.

**SAMYS  
MUTZNER IN  
VENEZUELA** The New York public will remember the two exhibitions that the Rumanian painter, Mr. Samys Mutzner, arranged at the Ralston Galleries in February, 1916, and March, 1917.

At the first of these exhibitions the artist showed oil paintings made in Japan; at the second, the subjects were Porto Rican.

Mr. Mutzner has been in Caracas this past winter and has held there a most successful exhibition of paintings produced during a year's residence on the island of Margarita, off the northern coast of Venezuela.

This island, well known for the beauty of its pearls and for the great variety of fish that are caught there, is inhabited by a very picturesque people, mostly of Indian descent with whom Mr. Mutzner lived intimately in order to be able to understand fully their life and tendencies.

In truth the subjects of Margarita were well adapted to the temperament of Mutzner's art, and the results of the year showed interesting and synthetic canvases of powerful technique and pronounced decorative tendency. These paintings are the synthesis of the primitive life of Margarita. In them were seen naked and swarthy busts of men lifting baskets full of fish, strong women fighting against the wind and carrying on their heads ancient earthen vases; nude children playing on the sea-shore amongst tropical fruit trees, and packets just disembarked. Silhouettes of donkeys forming blue spots against the nacre of the sails and the emerald of the ocean which nearly always made the harmonious background of these pictures.

For its novelty and beauty Mutzner's exhibition was, it is reported by our Caracas correspondent, greatly appreciated by the art lovers of Venezuela.

**MARCEL  
RENDU** Many of the readers of THE AMERICAN MAGAZINE OF ART know the little town of Mentone in France which lies spread out in the sun near the frontier of Italy.

After climbing the steep streets of the old town with its picturesque groups of houses, one comes to the Boulevard de Garavan, which faces the sea at a height

of 55 yards, in a little nest of verdure; here is the studio of the impressionist, M. Marcel Rendu, well known to the American colony at Paris-Plage, where he is a member of the Society "Les Anciens d'Etaples."

M. Rendu works in the winter in the oasis of Mentone; it is a joy to the eye and to the mind to see his pictures, full of life and sentiment in which he reproduces not only the marvels of nature in this magnificent country, but also the different phases of the life of the happy people of this place.

His models are the people, the real people one sees there. He shows the houses of the old town where they live, interpreting the life of the people—their occupations and their pleasures—of which one of the chief is sunning themselves while chatting together.

Monsieur Rendu finds particular pleasure in reproducing children in all their rapid yet graceful movements. A method which is peculiar to him enables him to obtain the greatest exactness of drawing, at the same time giving the most incomparable artistic touch to his work.

GEORGES BENOIT-LEVY.

**EDUCATIONAL  
WORK OF  
THE BOSTON  
MUSEUM** In the Boston Museum of Fine Arts a new form of docent service was introduced during the past year as a result of war conditions. This is the guidance which Miss Millet, a niece of the late Frank D. Millet, has given for enlisted men—a splendid work. There have been the usual talks on Sunday given by friends of the Museum. The four talks on "Processes of Painting," given by Mr. Charles Hopkinson, call for at least a passing word of appreciation, so thorough and so understandable were they.

For the Thursday Conferences, Dr. Coomaraswamy gave an illuminating series of illustrated lectures on the Art of India. Mrs. Scales gave for the children a new group of stories—"The Nations come to America bringing gifts"—weaving the stories about objects in the Museum. The work with schools and colleges; the talks given for special groups or for clubs; the established lecture courses—in all of these activities the Museum has followed its usual custom.

Not only by means of lectures on the

history and theory of the fine and applied arts, but in actual practice is the Museum extending its sphere of influence. The High School Vocational Drawing Class, composed of pupils picked by competition, is now in its fifth year of successful development, and other classes besides those of the Museum School use the galleries for training in drawing, painting and design.

The School of the Museum, in spite of the unfavorable conditions caused by the war, has gone steadily ahead. The fact that seventy new students were enrolled is a clear indication of its strength.

ANDREW  
CARNEGIE  
AS A  
PATRON  
OF ART

The recent death of Andrew Carnegie recalls his patronage of the arts. One of the passions of his life was his love for music; it is a question, however,

whether his favorite instrument was the organ or the bag-pipe!

Dr. Andrew D. White, who was the prime mover in inducing Mr. Carnegie to erect the Peace Palace at the Hague, describes one of his visits to Mr. Carnegie at his Scotch home, Skibo Castle, as follows: "Every morning was ushered in by the piper sounding old Scotch battle songs under our windows, as he made his three rounds about the castle walls, and the duties of every day then opened nobly by anthems from the organ in the great hall of the castle." A wonderful pipe organ was also the most important feature in the hall of Mr. Carnegie's New York home.

It was Mr. Carnegie's interest in music which prompted him, about 1890, to erect Carnegie Hall at 57th Street and Seventh Avenue as a center for the musical life of New York. That the venture proved practically self-supporting detracts nothing from the fact that it was Mr. Carnegie's vision, faith and courage that made possible this successful venture. He would, in a similar manner, have financed a building for the visual and plastic arts if the various art societies could, at that time, have evolved a harmonious plan. Unfortunately it was just the moment when discord was at its height between the National Academy of Design and the Society of American Artists. Although, in 1906, the Society was merged with the older Academy

it was then too late to revive the plan and the art societies of New York are still without an adequate home.

Mr. Carnegie showed his interest in painting by establishing in 1901 a prize of \$500 for the most meritorious oil painting, portraits excepted, in the annual exhibition of the Society of American Artists and since the consolidation this prize has been awarded annually at the Autumn Academy.

Among the paintings in his New York home was an excellent example of Edwin A. Abbey's illustrative period, "Reading the Bible."

His most important contribution for art, however, is the Department of Fine Arts of Carnegie Institute in Pittsburgh, which has an endowment that gives it an annual income of \$75,000. The series of galleries houses an important permanent collection of paintings and sculpture and annual exhibitions are held. Before the war these exhibits at Pittsburgh were the only international exhibitions of fine arts in this country and this special feature, it is hoped, will soon be resumed. The School of Applied Design, which also forms part of the Carnegie Institute, is one of the best equipped for instruction and the only important school that combines in one building music, drama, and the visual and plastic arts.

F. N. L.

EXHIBITION  
AT  
DARTMOUTH  
COLLEGE

In Dartmouth Hall during the commencement season at Dartmouth College, and then in Howe Library, at Hanover, New Hampshire, there has been held an exhibition of Japanese prints and of early book illustrations presented to the Department of Fine Arts by John Cotton Dana, of the class of '78, and a group of paintings in water color by Charles Hovey Pepper of Boston, Mass. Two of Mr. Pepper's colorful paintings represented Japanese girls and, in their black lines, bright colors, and flat masses, were a conscious imitation of Japanese art. His landscape paintings, brilliant and clever as they are, were painted not in Japan and in imitation of its artists, but in America, and under the influence of the Japanese. Mr. Pepper's cheerful and deli-

cate pictures, harmonized delightfully with the Japanese prints which were on view, and gave a real distinction to the exhibition.

The Department of Fine Arts of Dartmouth College and the Howe Library of Hanover, N. H., are indebted to both Mr. Dana and Mr. Pepper for the success of the exhibition.

#### MUSIC IN THE ART MUSEUM

Musical work at The Cleveland Museum of Art will be carried on during the coming winter with a much broader scope than heretofore. Thomas Whitney Surette will spend three days each month at the Museum supervising the work, lecturing on the appreciation of music, talking informally and in an explanatory way at Sunday afternoon concerts, leading "sings" both for adults and for children, lecturing to college students, etc., etc. Donald Nichols Tweedy, a musician and formerly instructor in music at Vassar College, will serve as full-time assistant to Mr. Surette, conducting the work in Mr. Surette's absence and co-operating with the other musical interests of the city.

All of the musical activities are offered to the public without charge, the purpose of the Museum being to place *freely* before all (particularly those whose limited means preclude other opportunities), the advantage of hearing fine music and to understand and appreciate the beauty in this form of art.

#### EXPOSITION OF INDUS- TRIAL ART

An Exposition of Industrial Arts and Crafts is to be held at the Southern Hotel, St. Louis, Mo., from October 15th to November 11th, under the auspices of the St. Louis Art League, and affiliated organizations. The object of the exposition is to display manufactured or wrought articles combining beauty and utility for the purpose of arousing interest in American design and craftsmanship. The hope is through it to induce American manufacturers and business men to realize the necessity of providing original designs in industry for the coming competition in domestic and foreign made. The Art League has secured the cooperation in this enterprise, of the

leading business men, the press, and the foremost citizens of St. Louis.

In the June number of *The Art Spirit*, the bulletin of the Art League, are short articles on the relation of art to industry by the chairman of the Exposition Committee, editors of the leading newspapers, and representatives of the chief business and manufacturing interests and organizations. These make strong appeal for art in industry and put it upon a practical, well-considered basis. Whether the Exposition is a success or not, to have planned it, and to have stirred up so much interest in it, and to have gotten together this group of strong, thoughtful papers setting forth the value of industrial art and our country's need of skilled designers, is, in itself, a large attainment, and one of which the St. Louis Art League may be proud.

But there is no reason to suppose that the exposition will not be worth while. The plans for it are being made on a large scale, and with utmost regard to ultimate service. If this exposition is all that is hoped for it a still larger one, on a national scale, is planned for next year.

To encourage the erection of sculptured fountains and memorials to heroes or historic characters in the small parks, the Municipal Art League of Chicago instituted a competition with prizes for designs. "The Romance of Shabbona" an Indian hero and squaw of Illinois history adorning a fountain by Leonard Crunelle, sculptor, won the \$160 prize for design, and at the same time was awarded \$10,000 as part commission for its erection in Stanford Park in the Ghetto, the West Parks Board supplying the fund needed to complete the work in bronze and granite. This is a fortunate beginning for sculpture in small parks remote from the boulevards.

The Commission for the Encouragement of Local Art, which receives an annual appropriation from the City Council of Chicago, has hung four groups of fifteen paintings each in four public schools for the winter. Eighty schools requested exhibitions. The Commission has made its annual purchases of canvases from the Chicago painters.







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